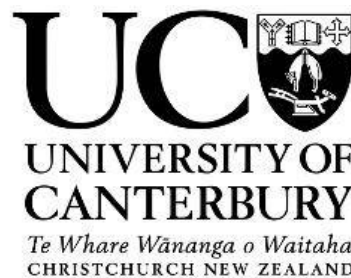


# **A Study of Characters in Chinese and Japanese, including Semantic Shift**

By

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# Abstract

This thesis examines characters in Chinese and Japanese, including semantic shift. The writing system in China, Japan and a number of other nations whose script relates to characters, notably Korea, will also be discussed. By examining this 'Character Cultural Sphere' in East Asia along with the historical and modern character standardizations and reformations, the role of Chinese characters proves to be essential. Furthermore, the thesis investigates semantic shifts of characters as windows on socio-cultural change in two given areas, namely 'disorder' to 'order' and 'natural' to 'artificial, manmade'. One major aim is to explore shifts of meanings (semantic shifts), that can provide a commentary on the changes in societal and cultural values. The results reveal that the pattern of semantic shifts between China and Japan is considerably similar. Regarding 'natural vs manmade' the overall trend shows that in both China and Japan, more characters acquired the meaning of 'artificial, manmade' as time goes by, reflecting the changes in society. Regarding 'disorder vs order', while the percentage of characters relating to 'disorder' remained relatively stable in these two countries, the percentage of characters relating to 'order' saw an undeniable increase—more than double in both Chinese and Japanese—showing that in both countries, the overall societal trend was obviously towards more 'order' while 'disorder' continues to exist. These results give quantitative data regarding the pattern of evolution of Chinese and Japanese societies, particularly Chinese, and provided an insight through written scripts into the evolution of human beings and civilizations.

Also, because of its length, the main database of the research, the table of 2,500 common-use characters with commentary, is attached after the bibliography as an appendix.

## Editorial and Typographical Matters

Owing to the nature of this thesis, namely characters in Chinese and Japanese, the source material is often in Chinese or Japanese, thus an English translation is often needed. All translations from Chinese and Japanese are my own unless specified otherwise.

Typographically, all foreign terms are italicized, such as *ba gua*, *kana*, *kanji*, *hanja*, *hanzi*, etc., except place names and personal names, such as Ban Po, Da Wen Kou, Tanegashima, etc. Also, although the word '*kanji*' can be found in some English dictionaries, it will still be italicized for consistency.

For character fonts, generally (modern) Chinese simplified characters are used in topics relating to China, prefixed by 'CH', unless a traditional character is needed for the explanation of the historical characters' structure, meaning, etc. For topics relating to Japanese, (modern) simplified Sino-Japanese characters are used, prefixed by 'JP'. In some cases, these three fonts (simplified Chinese, traditional Chinese, and Sino-Japanese) coincide with each other, and when there is no potential for confusion about the nationality of such characters, the 'CH', 'JP' abbreviation will be omitted.

Where applicable, Japanese words are given in Hepburn Romanization; Chinese words are given in Pinyin Romanization.

Note also that 'oracle bone script' may on occasion be abbreviated to OBI (Oracle Bone Inscription).

# **A Study of Characters in Chinese and Japanese, including Semantic Shift**

## **Introduction**

### **i. Brief Outline of Research**

#### **Hypothesis:**

Chinese characters are used by the biggest proportion of the world's population and are particularly important to Chinese and Japanese; and as a script still in use, they are also the most ancient. A study of the characters, which have a continuous history of over three thousand years, has a special significance as an indicator of the evolutionary history of script(s) and underlying principles. Since one of the most important aspects of civilization is the development of writing, with consequent communication and literacy, and with characters changing relatively to a lesser degree in appearance for the last three millennia (or more) but at the same time displaying shifts in meaning over time, it can be argued that characters are a rich database for statistical analysis of changes in the values of their users. As a major element related to the Japanese and Chinese languages, the character corpus can therefore reveal, through shifts of meaning for given characters, a concomitant shift in social values in Japan and China – or, of course, unchanging values as the case may be.

This thesis attempts to analyse in depth the commonly used character corpus both in China and Japan to try to ascertain the pattern of evolution of society, both of script and social values, in these two countries. The hypothesis is that, as time went by in history, more and more characters shifted meaning towards 'order'/'manmade' rather than 'disorder'/'natural', thus indicating that these civilizations were evolving into more ordered/manmade societies, providing an insight through written scripts into the evolution of society and/or civilization.

Aside from the Chinese and Japanese script, there will be discussion of the use of characters

in countries where it is not a major script, notably Korea, though I will not do this to the same depth as for China and Japan. I also intend to examine character-like or character-inspired script in other parts of the world, such as Jurchen and Tangut script. The contrasts with and similarities to characters are also valuable indicators of civilizational evolution and underlying cultural relations between civilizations.

**Link with existing research in this field:**

Various works regarding the evolution of character scripts have been published either in China or Japan alone, but contrastive works covering both aforementioned countries are few. English sources for this aspect are even more limited. And as for the works comparing Japanese and Chinese characters, most concentrate on the field of narrative historical changes, rather than quantitative analysis. Thus, this thesis will not only describe the evolution of characters in China and Japan, but will also endeavor to focus more than hitherto on the socio-historical and anthropological data that can be extracted from this evolution.

**Method of research:**

The methods will largely be based on library research, using primary and secondary sources in English, Japanese, and Chinese – and also Korean classical works written in Chinese (or a close imitation of written Chinese) when necessary. Extensive reading of journals, essays, and so forth will be undertaken throughout the course of this research. Analysis will be primarily of a comparative nature. Categorisation will feature prominently and I have taken advice from a specialist taxonomist.

## ii. The Definition and Classification of Characters

Characters are not to be treated simply as Chinese script, but as a notion that transcends the borders of nations.

Liu Yuanman<sup>1</sup>

The Japanese language and characters are bound together by destiny.

Watabe Shintarō<sup>2</sup>

Characters are becoming more and more recognised as major elements not only in the study of Chinese and Japanese languages, along with a number of other Asian languages, but also in culture, philosophy, and so forth. Every year, a large amount of books and theses are published, interpreting and discussing characters. But surprisingly, some of these works do not even give the etymology of characters with any degree of precision, and the taxonomy of characters seems to lack consistency.

For example, in China, works relating to Chinese characters often name these characters simply as ‘characters (CH: 汉字 Pinyin: *hanzi*)’, excluding Chinese characters used in Japan or any other similar characters in Asia. In this way, a book about ‘characters’ is in fact a book about Chinese script. In other cases, Chinese characters are sometimes treated as ‘characters’ and Japanese characters are treated as ‘Japanese characters (CH: 日本汉字)’, and similarly Korean characters are noted as ‘Korean characters (CH: 韩国/朝鲜汉字)’, etc. In contrast, some Japanese scholars treat ‘Japanese characters’ (or more precisely: Chinese characters used in Japan) as ‘characters/*kanji* 漢字’ by default, while others treat Chinese characters used in Japan as ‘Japanese characters 日本漢字’,<sup>3</sup> and Chinese characters used in China are considered as ‘Chinese characters 中国漢字’.

Thus one can clearly see the definition of characters seems to be variable according to circumstances.

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<sup>1</sup> Liu, Y. 2003, introduction p3.

<sup>2</sup> Watabe 1995, p176.

<sup>3</sup> This will sometimes include *kokuji* 国字/made-in-Japan characters.

In order to accurately study various aspects of characters and to scrutinize their merits and demerits, I believe that it is of the utmost necessity to first give a clear definition of characters in this thesis.

*Kanji* (漢字) are also known as Sino-Japanese characters or Chinese characters. In modern Japanese, 漢字 is pronounced as '*kanji*' while in modern Chinese, 漢字 or in simplified form 汉字 is pronounced as '*hanzi*'. The literal meaning of *kanji/hanzi* is 'script from Han China', making clear reference to China as the origin of characters. According to *Webster's Encyclopedic Unabridged Dictionary of the English Language*, '*kanji*' are defined as 'a Japanese writing system using Chinese-derived characters, or any one such character'.<sup>4</sup> The *Kōjien* dictionary (a Japanese-Japanese dictionary) defines *kanji* as characters invented in ancient China and used in modern day China, Japan and Korea, and also includes a small number of 'made-in-Japan characters' known as *kokuji* 国字.<sup>5</sup> In this thesis, I will take the broader definition of *kanji* and similarly include 'made-in-Japan' characters. In Korea, Chinese characters used both traditionally and at present in the Korean language are sometimes referred to as *hanja*.

Thus overall, the definition of 'character' in this thesis will be: Chinese characters used both traditionally and at present in the Chinese language, Chinese-derived characters used in the Japanese language, plus a small number of made-in-Japan characters.

Also I will discuss the classification of characters, not based on nationality or historical evolution in calligraphy but rather on their characteristics. Traditionally characters are classified into six groups commonly referred to as the six-writings:

- 1) The pictograph (象形 CH: *xiangxing* JP: *shōkei*). They are essentially a picture of a physical object, and usually quite simple.<sup>6</sup>
- 2) The indicative symbol (指事 CH: *zhishi* JP: *shiji*). They are characters expressing simple concepts, abstract or concrete.
- 3) The meaning compound (会意 CH: *huiyi* JP: *kaiyi*). Essentially a meaningful

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<sup>4</sup> *Webster's Encyclopedic Unabridged Dictionary of the English Language*, 1996. Note that this can be challenged, as *kanji* is just a part of the Japanese writing system, and there are other elements such as *kana* as well.

<sup>5</sup> *Kōjien* 『広辞苑』 4<sup>th</sup> edition, 1991.

<sup>6</sup> Henshall 1988, p xvi.



combination of two or more pictographs or indicative symbols.

- 4) The phono-semantic or semasio-phonetic (形声 CH: *xingsheng* JP: *keisei*). The largest of the categories, theoretically containing about 85% of all characters.<sup>7</sup> Essentially a combination of a semantic element with a phonetic element, for example: river 江.
- 5) The derivative cognate (CH: 转注 *zhuanzhu* JP: 転注 *tenchū*). A rather vague category based on borrowings which has never been properly defined by Xu Shen therefore was and still is the most disputed category of the six writings.<sup>8</sup>
- 6) The phonetically borrowed characters (CH: 假借 *jiajie* JP: 仮借 *kasha/kashaku*). These are basically the same as phonetic loan words.

More details on these categories will be given in Chapter One. One notes here, though, that many modern day scholars are of the view that categories 5 and 6 are taxonomically different from the preceding four, since they relate to usage rather than to the nature of the characters themselves.

Furthermore, in various publications, even academic writings and dictionaries, Chinese characters are often treated as ideographs. Another widely used term is 'ideograms', and some people, specialists included, use these terms only out of habit.<sup>9</sup> And for some specialists and the public at large, the terms have a specific meaning in designating written signs that represent ideas, abstract as well as concrete, without regard to sound.<sup>10</sup> But unfortunately, this opinion is far from the truth.

To begin with, let us examine the term 'ideograph'. According to the *Oxford English Dictionary* 'ideograph' is 1) a symbol that is used in a writing system, for example Chinese, to represent the idea of a thing, rather than the sounds of a word. 2) (*technical*) a sign or a symbol for something. The second explanation can refer to, for example: no-smoking signs, traffic signs, etc., which even without the understanding of a specific language, the person who sees the sign or the symbol should have no difficulty in comprehending the meaning.<sup>11</sup>

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<sup>7</sup> Henshall 1988, p xvi.

<sup>8</sup> Xu Shen was a renowned Confucian scholar of the East Han Dynasty (25 CE-220 CE), the author of *Shuo Wen Jie Zi* – one of the earliest and arguably one of the best etymology dictionary of characters.

<sup>9</sup> DeFrancis 1986, p72.

<sup>10</sup> Idem.

<sup>11</sup> Although some background information is necessary, e.g. rain forest dwellers from the Amazon probably cannot understand these signs, simply because these objects are alien to their lives.

Following are a few examples of this category:



**Signs from left to right: place for eating, telephone service, restroom, airport, and 'no-smoking'.**

Historically speaking, in the beginning era of Chinese writing (circa 14<sup>th</sup> century BCE), the oracle bone script mainly consisted of pictographs 象形文字, indicative symbols 指事文字 and meaning compounds 会意文字, e.g. 'sun' 日, 'mountain' 山, 'man' 人, 'up' 上, 'down' 下, 'bright' 明 etc. Phonetic loans, in other words, the use of characters as phonograms with no regard to their semantics had already appeared in the OBI (as well as semasio-phonetic characters), however they only consisted of a small proportion compared with the former three categories. In time, human society became more and more complicated, and more and more characters had to be created. Hence in later times the Chinese people had no choice but to create more and more semasio-phonetic characters, and in the mean time, use a portion of the characters as borrowed words purely for their phonetic value. These two categories of characters are now over 80% in the majority of modern Chinese writing.

Furthermore, since the pictographs have gone through multiple stages of stylization in calligraphy, nowadays it is almost impossible to look at them in Chinese/Japanese script and be able to understand their meanings, let alone the relatively more complex indicative symbols and meaning compounds. As a result, for most people in China and Japan, without special training, characters are now very close to arbitrary signs or symbols which need to be mechanically memorized. That is to say, without the proper language background, in most cases it is not possible to guess the meaning of a character just by looking at its shape. Overall it can be concluded that in modern Chinese and Japanese writing, the term 'pictograph' and likewise 'indicative symbol' and 'meaning compound' relate more to the etymology of that specific character than its modern day shape/function.

Another debatable topic is – just as DeFrancis stated: 'Chinese characters represent words (or better, morphemes), not ideas, and they represent them phonetically, for the most part, as do all real writing systems despite their diverse techniques and differing effectiveness in accomplishing the task.'<sup>12</sup> Thus the definition of ideograph given by the *Oxford English Dictionary* that: 'a symbol that is used in a writing system, for example Chinese, to represent the idea of a thing, rather than the sounds of a word', is very questionable. Since ideograph

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<sup>12</sup> DeFrancis 1986, p145.

or not, any character in the Chinese/Japanese script must correspond to a syllable (or syllables) in the oral language, thus how can an ideograph detach itself from the sound of a word? Thus in short none of the character types in Chinese/Japanese script are ideograms.

From the above, it is clear that the users of characters, may that be Chinese or Japanese, communicate through linguistic forms connected to each character, not directly by the ideas themselves. On the other hand, characters have been incorporated into the native Japanese language and likewise Korean, Vietnamese, etc. For example, the character 山 can represent the Japanese native word '*yama*' and can be pronounced as *yama* as well. Thus by writing such a character, it is possible for both the Chinese and Japanese to grasp the meaning 'hill, mountain'. However it is possible only because the symbol represents an identical/very similar word in the two languages, for a Chinese *shan*-mountain, for a Japanese *yama*-mountain, not because it conveys an idea directly.

From the above analysis, it is safe to say that Chinese characters are not an ideographic script.

In addition, not only are the Chinese characters not ideograms, neither are the Egyptian hieroglyphs and Mayan scripts. As for the Egyptian script, hieroglyphs are the signs or characters used in ancient Egyptian writing. There are over 700 signs in the Egyptian hieroglyphs. In the early stage, they were used very often for their meaning but sometimes alternatively for their sound value while those retained purely for their meaning – known as 'determinates' – ceased to be pronounced at all. In Middle Egyptian texts, the writing system is a mixed one which employs consonant signs used for their sound value.

As for the Mayan script, it is a logo-syllabic writing system used in the Mayan area, encompassing present day southern Mexico, Honduras, Guatemala and Belize, from the first century BCE to the time of Spanish Conquest in the 16<sup>th</sup> century.<sup>13</sup> Sir Eric Thompson, the leading Mayanist of his day, asserted in 1972: "Mayan writing is not syllabic or alphabetic in part or in whole."<sup>14</sup> Instead, the Mayan scribes loved to play with their system and use it to spell words in several different and unpredictable mixtures of phoneticism and logography, not just two or three, as in the Egyptian hieroglyphs; furthermore, the individual glyphs were often 'soldered' together (a feature also found in Chinese characters, though not in Egyptian hieroglyphs)<sup>15</sup> – so intimately that the constituent glyphs could only be discerned by a highly

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<sup>13</sup> Chiang 2006, p312.

<sup>14</sup> Robinson 2002, p107.

<sup>15</sup> For example, when the *kanji* 水 (water) becomes a determinative in a compound *kanji*, it is often written in a simpler form such as 氵 in the *kanji* 洋, 泳, 海, 河, 淫, 溢, and so forth.

trained eye.<sup>16</sup>

These comparisons lead to a conclusion, which is: evidently any human script that consists solely of ideographs simply cannot exist in reality. The reason for that is simple: firstly, as ideographs represent ideas – things solid or abstract as they may be – thus for the specific amount of things in the world, an ideographic language would need the same amount of ideographs. As we know in the real world, the number of different things are almost infinite, thus an ideographic language will require an infinite number of terms, which is absolutely impossible. Secondly, as universally accepted by the linguistic community, in any script, be it alphabetic or character-based, a certain symbol will have to have a link to an oral word/morpheme.

Now that we know the term ‘ideograph/ideogram’ is obviously unsuitable to describe characters as a whole, what term shall we give to the Chinese characters? The Chinese language is monosyllabic, which means the vast majority of morphemes do in fact consist of single syllables.<sup>17</sup> In this sense the characters may be viewed as syllabograms by some. But since the majority of Chinese characters do also serve a semantic role instead of being fully phonetic, I believe that the term ‘logogram’ is perhaps better to describe the main feature of this script. However, since phonetic usage of characters, while minor compared with the logographic usage, does exist, if we are to describe the character in all aspects, the term ‘logo-syllabic’ may be better suited.

### **iii. Structure of the Thesis**

After this brief introduction of the definition and classification of characters, the historical evolution of writing (mainly of characters) in China will be discussed in Chapter One – Writing System in China before the Modern Era, with its Historical Context.

The following Chapter Two – Writing System in Japan (with Reference to Korea) before the Modern Era, with its Historical Context in Comparison with China, will focus on the evolution of characters in Japan. The first two chapters give comprehensive background information as well as a number of examples of the changing pattern of characters.

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<sup>16</sup> Robinson 2002, p132.

<sup>17</sup> Norman 1993, p8.

Chapter Three – Characters in the Chinese Character Cultural Sphere, their Role and Impact, gives a picture of the Character Sphere.

Chapter Four – Characters under Threat – Historical and Modern Character Standardizations and Reformations, relates to the more recent change of characters in both China and Japan. Chapter Three and Chapter Four will answer the question why characters were chosen as the corpus of the research in this thesis (their historical and contemporary importance being a major motivation).

Chapter Five – Semantic Shifts of Characters as Windows on Socio-Cultural Change will be an analysis of the semantic changes of characters, including ‘natural’ to ‘manmade’ and ‘disorder’ to ‘order’. The analysis is based on a database of 2,500 common-use characters in China with commentary. This database is attached as an appendix after the bibliography.

To explain further the structure and contents of this database of 8 columns:

- 1) The numbering from character 1-2500 according to their pronunciation in the English alphabetical order.
- 2) The simplified form of the character.
- 3) The pronunciation written in Pinyin (with numbers indicating tones).
- 4) The traditional form of the character.
- 5) Stroke count.
- 6) Using sources to determine the approximate time each and every one of the 2,500 characters appeared. They are put into three categories: ‘A’ for the ‘original’ characters which first appeared in the oracle bone script (circa 14<sup>th</sup>-11<sup>th</sup> century BCE) or bronze script (also starting from circa 14<sup>th</sup> century). ‘B’ is for the characters that first appeared in the book/dictionary for Chinese characters – *Shuo Wen Jie Zi*, which was compiled around 100 CE. ‘C’ is for characters which were not included in the *Shuo Wen Jie Zi* nor in the oracle bone or bronze script. In some cases, a character is not found in the *Shuo Wen Jie Zi* but is found in the earliest forms of Chinese writing, i.e. oracle bone script or bronze script. In such cases, the character is categorized as ‘A’.
- 7) Current meaning of the character.
- 8) The etymology of the character. Note that this is original research by the author of this thesis, the data of which is extracted from various sources, including a number of original findings. For details, refer to 5.1 Research Goal and Methodology.

As mentioned above, by contrasting the etymology with their current meanings, all kinds of comparative research could be done. For instance, the shift of meanings from 'disorder to

order', from 'natural' to 'manmade', etc., or vice versa. Related research will be discussed in detail in Chapter Five.

## Literature Review

In 1989, Kenneth Henshall published an essay titled "Some Preliminary Statistical Analyses of the Jōyō Kanji" in *New Zealand Language Teacher*. In this essay, Henshall analysed various aspects of *kanji* (Chinese characters used in Japan), such as the definition of the *jōyō* (common-use) *kanji*, the similarity and the differences of the *kanji* characters used both in China and in Japan, and furthermore he explained the classification of the *kanji*, such as pictograph, ideograph and so on. But most importantly, his aim was to take a scientific approach to try to understand the historical evolution of *kanji* from the earlier Chinese characters to modern day Japanese *kanji*, via quantified statistics. Henshall classified different groups of the evolution of present meanings of *jōyō kanji*, including borrowing/greatly changed meanings/recognizable link with original meaning and so on. Also, he took a step further: by "studying the semantic evolution of the same 1945 *kanji* through a period of several thousand years it should be possible to arrive at some conclusion about the shift in values of the civilization(s) involved." He put different *kanji* into different groups such as: pro-order, anti-order, happiness, unhappiness and so on. And then he analysed shifts in meaning. For example, he noticed that in ancient Chinese, 201 out of 1945 characters had the meaning of pro-order, compared with modern day Japanese, 252 out of 1945 characters have the meaning of pro-order. On the other hand, in ancient Chinese 115 out of 1945 characters have the meaning of anti-order, compared with modern day Japanese, only 102 of them have the meaning of anti-order. This fact gives people insight to the increasing of pro-order *kanji* and the decreasing of anti-order *kanji*, indicating that a society evolves towards order. And that, in the author's own words "may perhaps be (to my knowledge) the first approximate quantification through a linguistic medium of the trend towards increasing order and control as a civilization becomes more complex". Henshall's essay is the inspiration of this doctoral thesis, which aims to expand this kind of analysis, namely patterns of changes in the anthropological and socio-psychological elements in both Japan and China.

As Henshall mentioned, the first step to analyse characters and the culture/civilization behind it is by fully understanding the historical evolution of characters in Japan and China.

In this aspect, works such as *Zusetsu Kanji no Rekishi* 『図説 漢字の歴史』 (Atsuji 1989), *Kanji no Shakaishi Tōyō Bunmei wo Sasaeta Moji no Sanzennen* 『漢字の社会史 東洋文明を支えた文字の三千年』 (Atsuji 1999), *Kokugo Kokuji no Konpon Mondai* 『国語国字の根本問題』 (Watabe 1995), have been published in Japanese. In Chinese, works such as *Han Zi xue* 『汉字学』 (Wang 1992), *Han Zi Xue Tong Lun* 『汉字学通论』 (Zheng 2006), *Han Zi Fa Zhan Shi Gang Yao* 『汉字发展史纲要』 (Liu Youxin and Fang Youguo 2000), *Zhongguo Yu Yan Wen Hua Shi* 『中国语言文化史』 (Li Baojia 2003), are good references written in Chinese. The main English work focussing on the historical writing system in Japan is *A History of Writing in Japan* (Seeley 1991) and works focussing on the historical changes of characters in China include *The Origin and Early Development of the Chinese Writing System* (Boltz 1994), *Chinese* (Norman 1993).

The historical context of the characters in China and Japan is also of great importance considering the etymology and the evolution of character writing. In this regard, *Shuo Wen Yu Shang Gu Han Yu Ci Yi Yan Jiu* 『说文与上古汉语词义研究』 (Song 2001), *Shuo Wen Jie Zi Yu Zhong Guo Gu Dai Wen Hua* 『说文解字与中国古代文化』 (Wang Ning 2000), *Shang Gu Han Yu Ci Hui Shi* 『上古汉语词汇史』 (Xu Chaohua 2003), *Nihon no Kango* 『日本の漢語』 (Satō 1979), *Kanji to Nihonjin* 『漢字と日本人』 (Takashima 2001), *Nihongo Nehori Hahori* 『日本語根ほり葉ほり』 (Morimoto 1992) are all high quality references.

There are also works involving the Character Cultural Sphere which compare Chinese characters with Japanese characters and have some insights drawn from this comparison written in various languages. For example *Nihon no Kanji Chūgoku no Kanji* 『日本の漢字 中国の漢字』 (Hayashi, Shirō and Matsuoka, Eiji 1995) written in Japanese, this work compares various dimensions of character usage in Japan and China. Also *Han Yu Wai Lai Ci* 『漢語外来詞』 (Shi Youwei 2000), written in Chinese, introducing loan words in the Chinese language, a big proportion of which (especially contemporarily) are from the Japanese language, namely Japanese *kanji* words and so on. Also there is *Jin Dai Zhong Ri Ci Hui Jiao Liu Yan Jiu : Han Zi Xin Ci De Chuang Zhi, Rong Shou Yu Gong Xiang*. 『近代中日词汇交流研究：汉字新词的创制，容受与共享』 (Shen Guowei, 2010) is one of the most comprehensive works in the field of mutual loan words between Chinese and Japanese languages. Other works more focussed on the cultural and historical background of the Character Cultural Sphere include *Kanji Bunkaken no Rekishi to Mirai* 『漢字文化圏の歴史と未来』 (Mizoguchi et al 1992), *Kanji Bunka wo Kangaeru* 『漢字文化を考える』

(Nakanishi and Yamamoto 1991), *The Genesis of East Asia 221 B.C – A.D. 907* (Holcombe 2001).

For other scripts involved in the discussion of this thesis: Asian character scripts compared with Chinese characters, works such as *Writing and Literacy in Chinese, Korean, and Japanese* (Taylor and Taylor 1995) and *The Sino-Tibetan Languages* (Thurgood, Graham and Randy J. LaPolla 2003) are useful on general and linguistic terms. Specific works focussing mainly on single character-like or character-related language are: for Korean language, *The Korean Language* (Sohn Ho-Min 1999) and *A Guide to Korean Characters: Reading and Writing Hangŭl and Hanja* (Grant 1982); for Jurchen language, *A Study of the Jurchen Language and Script: Reconstruction and Decipherment* (Kiyose, Gisaburō Norikura 1977); for Tangut language, *Tanguts and the Tangut State of Ta Hsia* (Dunell 1983). Other works containing such information are *Zhongguo Tong Shi Vol 6* 『中国通史』 (Cai Meibiao 1995), *Zhong Hua Li Shi Tong Lan Liao Xia Jin Juan Sai Bei San Chao* 『中华历史通览辽夏金卷塞北三朝』 (Nie Hongyin 2001). Also, the web site *Omniglot, Writing Systems and Languages of the World* contains information of almost all aforementioned scripts and is of great use in research (<<http://www.omniglot.com>>).

As for the anthropological understanding of the characters and character culture, works such as *Han Zi Zai Ri Ben De Wen Hua Xue Yi Yi Yan Jiu* 『汉字在日本的文化学意义研究』 (Liu Yuanman 2003), *Han Zi: Han Yu He Hua Xia Wen Ming De Nei Zai Xing Shi* 『汉字：汉语和华夏文明的内在形式』 (Meng Hua 2004), *Kanji Bunka wo Kangaeru* 『漢字文化を考える』 (Nakanishi S and Yamamoto S 1991), *Kanji no Bunkashi* 『漢字の文化史』 (Atsugi 1994), *Kanji no Shakaishi Tōyō Bunmei wo Sasaeta Moji no Sanzennen* 『漢字の社会史 東洋文明を支えた文字の三千年』 (Atsugi 1999), etc are published in Chinese or Japanese, but in comparison English sources are scarce. The most important thing is that there are very few if any quantitative analyses in these books, although the theories and hypotheses in these books can work as a stepping stone for quantitative research for this thesis.

For the quantitative research itself, every single character in the given corpus should be scientifically examined individually. Some large dictionaries published in Japanese do have the etymology and changes in meanings of characters within, such as *Dai Kan-Wa jiten* 『大漢和辞典』 (Morohashi Tetsuji 1960), *Kadokawa Jigen Jiten* 『角川字源辞典』 (Katō Jōken, et al 1985). Also *The First Step to Kanji* and *The Second Step to Kanji* published by Osaka University of Foreign Studies are reliable sources. Furthermore, *Jōyō Jikai* 『常用字解』



(Shirakawa 2010) is an important reference. This book follows the A I U E O sequence of the Japanese pronunciation of the characters and includes 1,945 characters from the *Jōyō Kanji List* plus one character 言 ('to say'). The Japanese *Jōyō Kanji List* overlaps with the Chinese counterpart to a considerable extent, making this book valuable to research. Also, Shirakawa has some ingenious and original thoughts regarding the etymology and some of these are already acknowledged in the field. However, some of the claims by Shirakawa may be a little too subjective, with a seeming inclination to interpret meanings as related to ritual, far more so than other scholars. Nevertheless, it is a well written work with potential for scholars to build upon it.

Chinese works regarding etymology can also be found in *Han Zi Yuan Liu Zi Dian* 『汉字源流字典』 (Gu 2010). This is one of the best written etymology dictionaries for Chinese characters to date. It has around 11,000 entries, and all of the characters in the 2,500 list is covered in this dictionary. Gu even integrates the whole *Shuo Wen Jie Zi* into this work, that is to say, for any given entry, if the character appeared in *Shuo Wen*, then the whole quotation will be under that entry, which I recognize as most helpful. In addition Gu's own interpretation of the etymology is in most cases credible. The downside is that, given the large content of the dictionary, typographical and grammatical errors and – occasionally a handful of questionable etymologies – are present. Another etymological work is *Xi Shuo Han Zi – 1000 Ge Han Zi De Qi Yuan Yu Yan Bian* 『细说汉字 – 1000 个汉字的起源与演变』 (Zuo 2005). Zuo's work has been partially selected into the textbook used in Hong Kong for the education of characters. Zuo seems to have some unique ideas which make the hardest-to-understand etymology seem simple, but as the title suggests, it only has a highly selective 1,000 characters chosen by Zuo himself, and not all of them overlap with the 2,500 characters in the list, which is a pity. Moreover, the book completely lacks an alphabetical index for the entries.

By comparison, high quality English sources are scarce. One source is *Remembering the Kanji: A Complete Course on How Not to Forget the Meaning and Writing of Japanese Characters* (Heisig 2007). Another widely known and perhaps more authentic work is *A Guide to Remembering Japanese Characters* by Henshall, republished over the years since 1988. It has an explanation of the etymology of characters included in the Japanese *Jōyō Kanji List*. It also has a user friendly interface combining 1) The modern handwriting font of the *kanji*; 2) The pronunciation of the *kanji* and stroke counts; 3) Examples of the *kanji* in compound words,

their pronunciation and the equivalent English translations; 4) A complete etymology of the *kanji* and mnemonics. Note that in the etymology section, the original meaning and the contemporary Japanese meaning of the *kanji* are given, making it perfect for my individual *kanji* analysis. Moreover, Henshall has a good approach of stating several theories by different scholars simultaneously instead of favouring just one theory, thus making his work highly informative. Combined with that, Henshall being a European writing a book about character etymology has some emic viewpoints from his background, e.g. comparing the etymology of characters with the etymology of English or Latin words/morphemes in parallel, and has some original ideas regarding a number of etymologies. By contrast, there are some books about the etymology and mnemonics of *kanji* which are neither accurate nor informative enough, such as *Read Japanese Today* (Walsh 1971). For example, Walsh gives the reader to believe that the etymology of the *kanji* 東 (east) was a sun 日 coming behind a tree 木, which had been long proven wrong. The academically credited etymology of this *kanji* is of a tied sack with a pole thrust through to facilitate carrying, which means the meaning 'east' is simply a borrowed meaning. Hence in the selection of resources for *kanji* analysis one should be cautious so that no 'popular beliefs' are mistakenly seen as academic facts.

In addition, there are electronic resources for etymological research. The electronic version of *Kanji Gen (new edition)* 『漢字源 新版』 copyrighted by Gakken Education Publishing Company has an etymology for more than 15,000 characters, thus making it one of the biggest volumes on the market, and almost all of the characters in the 2,500 list are covered. The sheer number of entries are already extremely useful aided by the comprehensive sub-columns, namely *Kaiji* 解字, *Tango Kazoku* 単語家族, *Ruigi* 類義 and *Iji Dōkun* 異字同訓. *Iji Dōkun* involves the *kun* reading of the Japanese language and is less connected with the etymology itself, *Ruigi* is a thesaurus, but the other two – *Kaiji* and *Tango Kazoku* – are very convenient. *Kaiji* has a detailed and well explained etymology, and *Tango Kazoku* gives insight into word-families, that is to say characters that have related meanings are put together (in many cases they would have the same/similar semantic component and/or same/similar pronunciation). The only negative is that the etymology given in *Kanji Gen* is a little too orthodox, mostly following the spirit and methodology of the *Shuo Wen Jie Zi*, thus in some cases the explanation of the etymology does not keep up enough with the latest archaeological findings.

# Chapter One:

## Writing System in China before the Modern Era, with its Historical Context

The study of Chinese characters...has a special significance regarding the revelation of the history of scripts and their evolutionary principles.

Wang Fengyang<sup>1</sup>

Historically speaking, Chinese has one of the oldest writing systems in the world, two other major systems being the hieroglyphs of ancient Egypt (circa 3000 BCE-394 CE) and the cuneiform script of the ancient Sumerians (circa 3000 BCE-75 CE). However, unlike these two, Chinese characters have survived through the millennia. In this chapter, I will give a brief but detailed introduction to the evolution of the writing system in China before the modern era, with particular regard to the historical context of the 'oracle bone script' (circa 14<sup>th</sup>-11<sup>th</sup> century BCE) and the seal script in *Shuo Wen Jie Zi* (literally 'Explaining and Analyzing Characters' circa 100 CE-121 CE).

The first half of Chapter One gives a condensed yet thorough introduction of the evolution of Chinese characters from pre-history to the end of feudal China (before Western contact). To begin with the myths and legends shrouding the birth of Chinese characters will be discussed. Then follows discussion on the archaeological findings that are commonly believed to be the inspiration of the creation of characters, dating back to the Ban Po (CH: 半坡) Period (4800 BCE-4300 BCE) in Neolithic China. Next follows discussion of 'oracle bone script (circa 14<sup>th</sup>-11<sup>th</sup> century BCE)' and 'bronze inscriptions (also starting from circa 14<sup>th</sup> century BCE)'. Next the division of Chinese characters in the Warring States Period (403 BCE-221 BCE) and developments of characters during this stage will also be examined. Furthermore there will be an exploration of the re-unification of Chinese characters in the Qin Dynasty (221 BCE-206 BCE) and the first significant changes – some scholars say 'revolutionary'<sup>2</sup> – to the Chinese characters in the Han Dynasty (206 BCE-220 CE), namely the creation of the clerical script. Lastly this chapter addresses other important historical particulars relating to the alteration of characters after the first significant changes to Chinese characters, including the emergence and development of the cursive script, the running script and the regular script.

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<sup>1</sup> Wang, F. 1992, p66.

<sup>2</sup> Wang, L. 1996, p41.

In the second half of Chapter One, I will then focus on arguably two of the most important research materials in the chronicle of Chinese characters – namely the ‘oracle bone script’ and ‘*Shuo Wen Jie Zi*’, the former being the earliest archaeologically attested evidence in the history of Chinese writing, the latter being the first comprehensive etymology dictionary ever compiled in ancient China with reference to not only the Han Dynasty characters, which is contemporary with its author’s time, but also a great amount of archaic characters which far precede its author’s time. There will be explanation regarding the reason why these two materials are better suited to help researchers’ understanding of the historical context of ancient China and specific examples will be given to support this claim.

By discussing the development and evolution of characters in China, I will illustrate the overall picture of the history of the Chinese writing system, which will serve as the foundation for further discussion in later chapters.

## **1.1 Historical Writing in China**

### **1.1.1 The Birth of Chinese Characters**

This section compares myth with archaeological reality in connection with the origins and early development of Chinese characters.

#### **Myths**

Before the time of modern archaeology, the birth of writing – just like most other things – was believed by the Chinese, Japanese and other nations to be shrouded in myth.

Babylonian people believed that Nabu (sometimes transcribed Nebo) was the ancient Babylonian god of tablets, the ostensible originator of writing, while in Egypt, Thoth of Hermopolis was recognized by the ancient Egyptians as the creator of hieroglyphic writing.<sup>3</sup>

As for the Chinese, in the old legend that was handed down through the generations, characters were invented by a man called Cang Jie (CH: 仓颉). Cang Jie is believed by some scholars to be a government official who dealt with historical records, and by others to be an ancient king.<sup>4</sup> It is commonly considered that his inspiration to invent Chinese characters was from the observation of the footprints of birds and animals.

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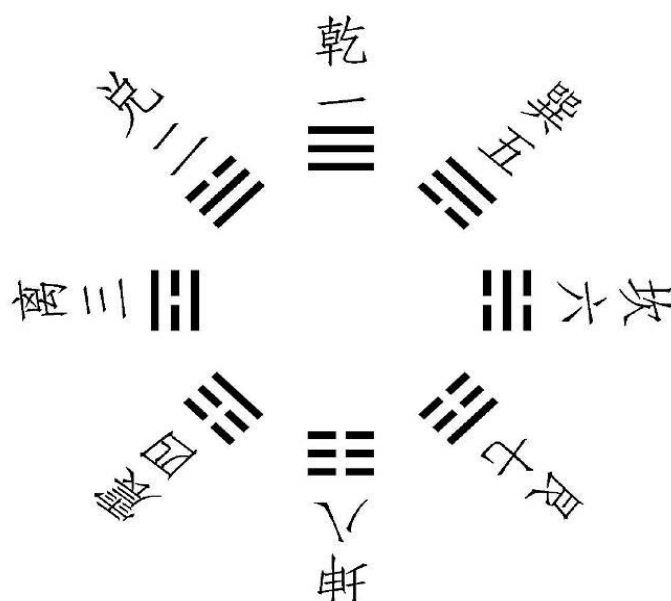
<sup>3</sup> Boltz 1994, p129.

<sup>4</sup> Wang, F. 1992, p67.

There is another mainstream myth which explains the invention of Chinese characters. An author in the Western Han Dynasty (202 BCE-9 CE) believed that characters are derived from *Ba Gua* (CH: 八卦)<sup>5</sup>, an ancient way of fortune-telling in China, which was created by the legendary king of Fu Xi (CH: 伏羲).<sup>6</sup>

**Illustration 1.1**

***Ba Gua***



**Above:** Eight signs of *Ba Gua* (literally ‘eight symbols’, also sometimes translated as ‘eight trigrams’ for its characteristics). The actual meaning of these signs is not without dispute, but it is almost certain that these signs have connections with the Yin and Yang philosophy of ancient China, which itself may be derived from mathematical symbols from an even earlier period. The Chinese characters accompanying the signs were added later, and more than one configuration of the symbols coexist.

From the standpoint of scientific methodology, it is almost certain that a sophisticated written script cannot be made by one man or just a handful of men, but rather it requires a contributing, accumulative effort through considerable time; it is of course possible that some played more important roles than others, such as Cang Jie aforementioned. As for the *Ba Gua*, it is more likely to be a kind of mathematical progression rather than an actual writing tool, since the complete horizontal line stands for Yang (+) while the broken line stands for Yin (-).

<sup>5</sup> Western Han Dynasty 西汉. Also known as Former Han Dynasty 前汉.

<sup>6</sup> Liu, Y. 2000, p27.

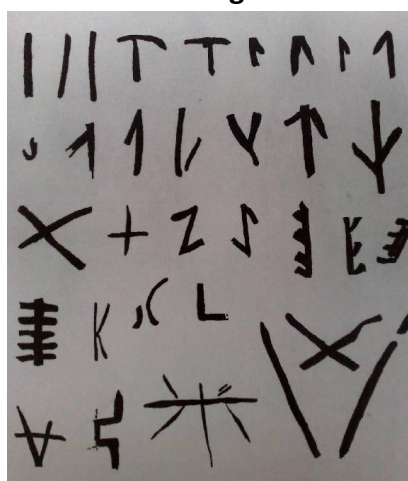
## Archaeological Findings in the Neolithic Period<sup>7</sup>

It was not until as recently as the 20<sup>th</sup> century that archaeological findings of the possible ‘ancestors’ of Chinese characters were discovered. Archaeologists in China found various marks such as 𠄎 𠄎 𠄎 𠄎 carved on pottery remnants in the excavation site at Yang Shao (CH: 仰韶), and also there are similar marks on the excavated earthenware at Song Ze (CH: 崧泽), Liang Zhu (CH: 良渚), Long Shan (CH: 龙山), Ma Jia Yao (CH: 马家窑), and Ban Po (CH: 半坡) archaeological sites as well.<sup>8</sup> Among these marks, the most famous are the Ban Po signs. (Note that some of these place-names also refer to historical periods, such as Yang Shao and Ban Po.)

Ban Po is an archaeological site located in north-west China (circa 4,000 BCE), near the city of Xi’an (CH: 西安). From this site, large amounts of colored pottery were excavated. According to Atsuji, the signs of Ban Po were not just decorative carvings, but more likely were marks with certain specific meanings.<sup>9</sup>

All combined together, 112 marks were discovered. The shape of these marks can be horizontal, vertical, angular or cross-shape etc. After arrangement, 22 shape-patterns were distinguished. ...and more importantly, pottery with identical marks were put into the same storage cave, or discovered in the vicinity.<sup>10</sup>

**Illustration 1.2**  
**Ban Po signs**



Atsuji 1989, p16.

**Above:** The different shapes of Ban Po signs, most of which seem to be abstract.

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<sup>7</sup> The exact time frame of the Neolithic Period is not without dispute. In China, it mainly refers to the period from 7000 to 2000 BCE.

<sup>8</sup> Wang, F. 1992, p72.

<sup>9</sup> Atsuji 1989, p15.

<sup>10</sup> Atsuji 1989, p15-16.

It is very possible that these carvings on pottery reflect the intelligence of human nature in Neolithic China, but can these carvings be called characters?

With regard to signs such as those at Ban Po, Meng states that “the character system of mankind has its roots in the earlier visual pictographic system, but the latter are not actual characters, for they cannot record spoken language, hence they are considered as silent symbols.”<sup>11</sup>

This is a questionable and seemingly over-generalised statement by Meng, for a pictograph, say of a horse, would surely engender in the viewer’s mind the spoken word for 'horse'. However, with regard to the signs of the site of Ban Po, there is no evidence that these marks have sound values as they are not recognizable as pictographs or indicative symbols. (Though this does not deny the possibility that they may indeed be sound-indicators: this awaits further research.) Atsuji surmises that because every piece of pottery only has one mark on it respectively, the marks are more likely to be the emblems of their owner or manufacturer.<sup>12</sup>

Aside from Ban Po signs, other researchers claim various signs/symbols from other archaeological sites to be potential characters/'germ' of characters as well, such as Ning Xia Da Mai Di rock art (CH: 宁夏大麦地岩画), Xian Ju tadpole script (CH: 仙居蝌蚪文), etc. Amongst these, one of the better known symbols is an inscription from the Da Wen Kou (CH: 大汶口) site (circa 2500 BCE).

### Illustration 1.3 Da Wen Kou signs



**Above:** Three signs from the Da Wen Kou site.

At first glance, one sees this symbol as perhaps ‘mountain plus the sun’, thus possibly ‘sun rising from a mountainous backdrop’ – probably the most instinctive explanation. In fact this is indeed the mainstream theory amongst more than a dozen different theories

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<sup>11</sup> Meng 2004, p49.

<sup>12</sup> Atsuji 1989, p17.

to try to explain this sign.<sup>13</sup> Yet others claim that it is a sign of ‘the sun and the moon meeting at Antares’, or ‘phallus and vagina (intercourse)’, just to mention a few.<sup>14</sup> Since we cannot examine this symbol in a sentence/phrase, there is no telling the exact meaning of it, or whether there is a specific meaning in the first place.<sup>15</sup>

Nevertheless, these marks, which are scattered across China, might still be (some of) the earliest ‘inspirational ancestors’ of Chinese characters or at least may have relations with the early forms of Chinese characters, since they show surprising similarities in structure/design compared with later prototype Chinese writing – the oracle bone script, sometimes called OBI (Oracle Bone Inscription).<sup>16</sup>

### 1.1.2 The ‘Missing Link’ and the Oracle Bones

Nowadays, there is universal agreement that the oracle bone script, along with the bronze inscriptions historically speaking roughly at the same time, are by far the earliest direct relics of Chinese characters yet discovered. We know from direct archaeological evidence that Chinese writing arose no later than the last quarter of the second millennium BCE in north-central China,<sup>17</sup> though some scholars – including Jack Halpern – claim a history of around 5,000 years.<sup>18</sup> The reason for such a claim is because the writing system of the oracle bone script is so advanced, that in almost every aspect it is already a matured script, and as a result, there should be a more prototypical script before it – a ‘missing link’ in the evolutions of Chinese characters. Having said that, it seems that the ‘5,000 years theory’ is still too speculative until/unless any real evidence

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<sup>13</sup> The upper part of the sign more or less bears coincidence with the early form of the character 旦 dawn (sun+horizon), which is why more often than not, people including researchers would tend to agree with this theory.

<sup>14</sup> Li, B. 2003, p413.

<sup>15</sup> Li, B. 2003, p413.







<sup>16</sup> At this point, there is still not enough evidence to prove whether the Ban Po marks were related to the oracle bone script. And since the Ban Po marks are simple lines or line combinations, thus some resemblance to some oracle bone script may not be surprising. (e.g. Ban Po 十 and oracle bone 十 ‘seven’). Having said that, the distance between the excavation site of Ban Po and An Yang (CH:安阳 original site of oracle bone findings) is no more than six hundred kilometres, and at least one site of the oracle bones – Qi Shan (CH:岐山) county of Bao Ji city (CH:宝鸡) – is within two hundred kilometres from Ban Po, which may suggest some potential communication between the makers of these two. In any case, further scientific study relating to this would be of great value.

<sup>17</sup> Boltz in Daniels, p191.

<sup>18</sup> <<http://www.kanji.org/kanji/japanese/writing/outline.htm>> downloaded 25-9-09. The site is that of the Kanji Dictionary Publishing Society, of which Halpern is editor in chief.



is to be found.

Contrary to the popular belief that the oracle bone script is no more than an example of primitive script consisting only of a number of uncomplicated pictographs and ideographs such as mountain , sun , moon , person , up , down , in reality the oracle bone script is in all intents and purposes a highly developed written tool despite its ancientness.

[The oracle bone script] is the earliest systematic Chinese character system. In these writings, there are fundamental words regarding astronomy, geography, directions, time, agriculture, animal husbandry, grade, rank, military, punishment, the human body, denomination, material civilization, rites and superstition, action and behavior, status and quality etc. There are also pronouns, numerals, adverbs, classifiers and so on. The basic words for every aspect of society and living are almost all in there. Among them, great quantities of basic words are in use even in modern times, and they are the foundation of Chinese words. From the oracle bone script, we can tell that no later than the Shang Dynasty, the Chinese script had become systematic.<sup>19</sup>

In the Chinese classical history book *Tai Ping Yu Lan* (*Imperial Readings of the Taiping Era* CH: 《太平御覽》), there are records stating that when the Xia 夏 Dynasty (circa 2100 BCE-1600 BCE) was about to be overthrown by the Shang 商 Dynasty (circa 1700 BCE-1046 BCE), the historians of Xia took the records of Xia and fled to Shang; also in the *Shi Ji · Xia Ben Ji* (CH: 《史记·夏本纪》),<sup>20</sup> genealogical records of the Xia Dynasty can be found, proving that Xia had its own written records.<sup>21</sup> Historical studies show that in the Xia, Shang and Zhou 周 dynasties (1045 BCE-256 BCE), a united multi-national country was formed, and that characters and genealogical trees existed.<sup>22</sup> However, direct written evidence before the Shang Dynasty is yet to be found.<sup>23</sup> Hence everything that we know about the earliest stage of the development of Chinese characters comes from the finding and studying of oracle bone script and bronze inscriptions.

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<sup>19</sup> Xu, Z. 2003, p67.

<sup>20</sup> *Shi Ji* is also known as *Records of the Grand Historian*.

<sup>21</sup> Wang, F. 1992, p100.

<sup>22</sup> Li, J. 2000, preface p1.

<sup>23</sup> Recent archaeological findings include signs written on what may be Xia Dynasty pottery. However, similar to the signs of Ban Po, these sporadic signs are not enough to be qualified as characters.

**Table 1.1**  
**Table of Chinese dynasties**

Xia Dynasty (ca. 2,100-ca. 1,600 BCE) 夏
Shang Dynasty (ca. 1700-1046 BCE) 商
Zhou Dynasty (1045-ca. 256 BCE) 周
Spring and Autumn Period (722-481 BCE) 春秋
Warring States Period (476-221 BCE) 战国
Qin Dynasty (221-206 BCE) 秦
Han Dynasty (202 BCE–220 CE) 汉
Wei and Jin Period (265–420 CE) 魏晋
Wu Hu Period (304–439 CE) 五胡
Southern and Northern Dynasties (420–589 CE) 南北朝
Sui Dynasty (589–618 CE) 隋
Tang Dynasty (618–907 CE) 唐
Five Dynasties and Ten Kingdoms (907–960 CE) 五代十国
Song Dynasty and Liao, Jin, Western Xia (960–1234 CE) 宋辽金西夏
Yuan Dynasty (1271–1368 CE) 元
Ming Dynasty (1368–1644 CE) 明
Qing Dynasty (1644–1911 CE) 清

**Above:** A table of Chinese dynasties is provided for a contextual knowledge of Chinese historical periods.

In the locality of the first historically attested period of Chinese civilisation, the Shang or Yin Dynasty (the two names refer to the same political and cultural entity),<sup>24</sup> the earliest characters are carved on tortoise shells/animal bones and the like or cast on bronze vessels and hence are called ‘oracle bone script’ and ‘bronze inscriptions’ respectively. Historically, the knowledge of the oracle bone script became lost to the Chinese until its rediscovery by chance in An Yang (CH: 安阳), He Nan (CH: 河南) province in as late as 1899.<sup>25</sup> The bronze inscriptions however were known to the ancient Chinese since they are usually inscribed on valuable metal artifacts. Schirokauer states that the Shang Dynasty bronzes first became objects of study by the students of antiquity and of pride for the collector of art and artifacts during the Song Dynasty.<sup>26</sup> However, sporadic discoveries are recorded in the Chinese history documents as well. All bronze inscriptions date from the Shang Dynasty up to Southern and Northern Dynasties for about 2,000 or so years, but it is the inscriptions that predate the Qin Dynasty that draw most academic attention.<sup>27</sup>

<sup>24</sup> Boltz in Daniels, p191.

<sup>25</sup> Wang, L. 1996, p40.

<sup>26</sup> Schirokauer 1978, p15.

<sup>27</sup> Wang, L. 1996, p40.

The oracle bone script, as shown in its name, was used for religious/superstitious purposes.

Most of the extant writing is carved on tortoise shells and ox scapulae for the purpose of divination. A question is asked in both positive and negative manners, such as "Will there be unlucky events in the next ten day period? Will there not be unlucky events in the next ten day period?" The answer is determined from cracks in the shell/scapulae caused by drilling and heating with further text written to indicate how things turned out.<sup>28</sup>

Because of the great hardness of tortoise shells and ox scapulae, it is easier to carve straight lines than curved ones, thus the characters at this stage had a more or less linear look. Perhaps to a certain degree this feature was to influence the calligraphy of Chinese characters in later eras even until today. By contrast, carvings on bronze utensils do not have the afore-mentioned limitations, thus they appear to be more curved. Another important factor is that, in order to be written more efficiently, oracle bone script adopted a less pictographic, more stenographic (abbreviated) look relative to bronze inscriptions, the latter not being mass produced and thus could be carefully designed and drawn.<sup>29</sup> Additionally, unlike the oracle bone script, the contents of bronze inscriptions are often auspicious words, congratulation or words for self-motivation.<sup>30</sup>

The characters on the excavated oracle bones are mainly pictograms 象形文字, indicative symbols 指事文字 and meaning compounds 会意文字. However, a proportion of the characters are neither pictograms nor indicative symbols/meaning compounds, but phonograms, the simplest of which are phonetic loans – symbols borrowed for their sound rather than for their meanings.<sup>31</sup> Also notable is that the semasio-phonetic characters – combinations of a semantic element with a phonetic element – have already appeared in the oracle bone script. On the other hand, phonetic loans/phonograms remained as a common method to write notions which are difficult to represent using pictograms, indicative symbols or meaning compounds. The total number of different characters is about 4,500, amongst which over a thousand characters can be recognised.<sup>32</sup> Li claims that up to 2,000 characters can be recognized

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<sup>28</sup> Chiang 2006, p311.

<sup>29</sup> Archaeologically speaking, the earliest bronze carving artifact ever excavated is more ancient than any oracle bone script ever found.

<sup>30</sup> L. Wang 1996, p40.

<sup>31</sup> Schirokauer 1978, p11.

<sup>32</sup> Xu, C. 2003, p15. Also note the fact that this number is not static, since more and more characters on oracle bones may be excavated and deciphered as time passes, thanks to new archaeological discoveries.

at present.<sup>33</sup> This is a thought-provoking fact since there are only about 3,500 common use characters (*Chang Yong Zi* CH: 常用字) in China today, effectively covering 99.5% of all character usage in newspaper and literary magazines (0.5% is mainly for personal names, place names, classical expression, etc.).<sup>34</sup> Aside from the fact that modern Chinese uses more compound words represented by two to four characters, and hence decreases the need for creating new characters for new notions, one considers this unusual statistic happens mainly on account of lack of ability in taxonomy in ancient China. Research has already shown that although there are numerous characters to name an animal case by case in the oracle bone script, general terms seem to be lacking.<sup>35</sup> For example, domestic animals were categorized by gender or hair color, etc: 驳 meaning a horse with two hair colors or more; 豚 meaning a baby swine; 雛 meaning a baby chicken; 馬士 meaning a male horse; 馬匕 meaning a female horse; 豕段 meaning a male swine; 豕匕 meaning a female swine; etc.<sup>36</sup> That is to say, compound words were not common, and people used different words and different characters to define each and every item and/or notion. The huge drawback of this is that for a million objects, we have to have a million different characters (if this is taken to its logical conclusion), which is simply not feasible as the number of items in a society will inevitably increase over time. On the one hand, these specific terms are a way to understand how sophisticated the civilization was at the oracle bone script stage; on the other hand, one surmises that they are a manifestation of lack of generalisational and categorisational skills in an early stage of human civilisation.

As aforementioned, bronze inscriptions in China have a larger time span than the oracle bone script, but if we set aside physical characteristics resulting from a different medium (knife-like instrument on hard surface versus some sort of stylus on soft clay), then except for a few aesthetic differences in calligraphy, the similarity in overall character structure and design is quite obvious even to an untrained eye.

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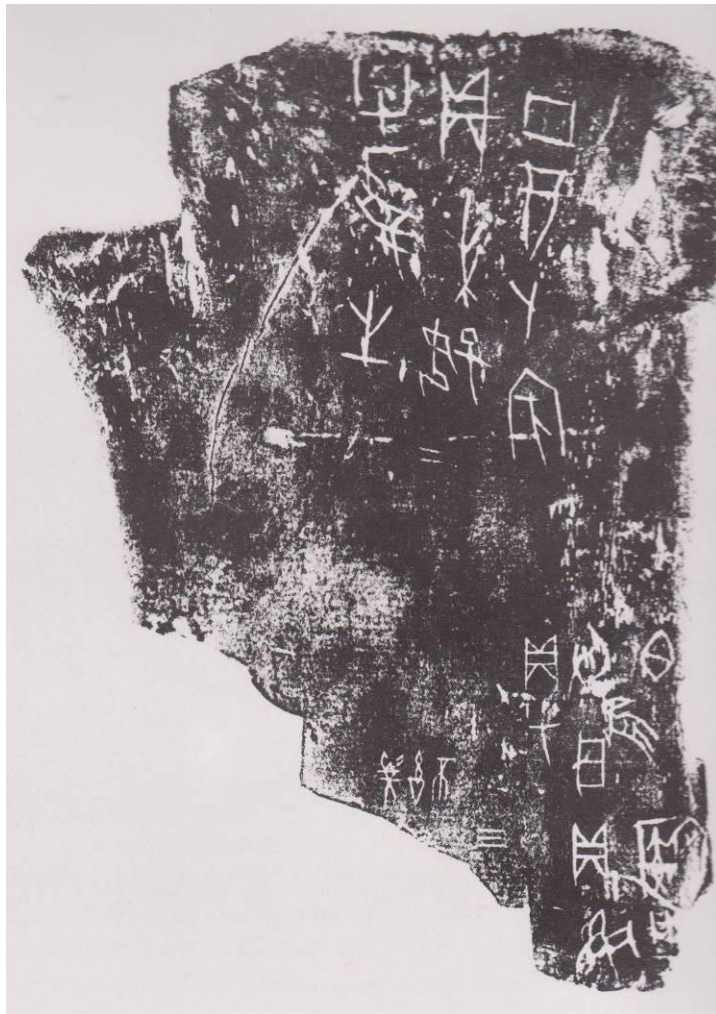
<sup>33</sup> Li, B. 2003, p407.

<sup>34</sup> Hayashi 1995, p286.

<sup>35</sup> Xu, C. 2003, p38.

<sup>36</sup> Xu, C. 2003, p20. All the characters mentioned here are single characters, but because some of them ceased to be in use in modern times it is relatively hard to produce them with computers. Thus two character parts have been put together to form the actual character where applicable.

**Illustration 1.4**  
**Example of oracle bone script**



**Above:** Oracle bone script which reads: 丁酉卜賓貞婦好有受生. In English: On the day of 丁酉 in the sexagenary circle, there is an augury in which the oracle named 賓 asks: 'Is 婦好 (name of the queen) pregnant?'

All in all, people of the oracle bone era seemed to have shared the common concept of uniformity within the Shang Dynasty since the written script– characters – was already stable, resourceful and up to a point uniform within the boundary of early Chinese culture. But all of that was to change in later eras.

### 1.1.3 Turbulence and Further Developments

The heritage of Zhou is of the two dynasties.<sup>37</sup> How literature flourishes! I advocate the Zhou!

Confucius<sup>38</sup>

After the fall of the Shang Dynasty, the Western Zhou Dynasty took the throne. The Western Zhou Dynasty was based to the west of Shang and seems to have shared in the developed culture of the time even before it conquered the Shang.<sup>39</sup> As a result, the legacy of earlier Chinese characters was passed on through the Western Zhou Dynasty (1046 BCE-771 BCE) peacefully. Archaeological findings show that the character shape of Zhou on the oracle bones was similar to the late Shang Period, and new writing materials like jade, bamboo, and silk emerged.<sup>40</sup> This era also saw a great increase in the production of bronze vessels – the inscription therein is quite similar to that found on vessels dating from the Shang Dynasty.<sup>41</sup> In due course, the bronze inscription of Zhou shows a tendency towards greater regularity, as well as a further development in the direction of sharper angles and thinner line.<sup>42</sup> (Having said that, the script is still fairly pictographic overall and little does it resemble modern Chinese characters regarding style.) Subsequently, history turns dramatically in the Warring States Period (476 BCE-221 BCE), and so does the development of Chinese characters.<sup>43</sup>

In the Warring States Period, China was torn apart by constant civil wars for centuries. Central authority declined and individual kingdoms emerged. Yet a turbulent time is often a productive time as well. The Warring States Period is the golden age for Chinese philosophies to shine, among them Confucianism, Daoism, and so forth. But here the focus will be on one peculiar philosopher called Gongsun Long (CH: 公孙龙). Although Gongsun Long is not as mainstream as other famous scholars such as Confucius or Lao Zi (CH: 老子), it would seem that he has contributed in his own way to the development of Chinese characters.

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<sup>37</sup> 'Two dynasties' refers to the Xia and Shang dynasties, predecessor of the Zhou Dynasty.

<sup>38</sup> See *Lun Yu* 『论语』 *The Analects of Confucius*, Chapter 3 Verse 14.

<sup>39</sup> Schirokauer 1978, p17.

<sup>40</sup> Liu, Y. 2000, p169.

<sup>41</sup> Norman 1993, p64.

<sup>42</sup> Norman 1993, p64.

<sup>43</sup> A part of the Warring States Period (476 BCE-221 BCE) overlaps with the later period of the Zhou Dynasty (1045 BCE-256 BCE). However, since the Zhou Dynasty ended in 256 BCE, and China was not re-united until the starting of the Qin Dynasty in 221 BCE, thus the Warring States Period does not end until 221 BCE.

In Gongsun Long's 'White Horse Debate' (*Bai Ma Lun* CH: 《白马论》), he asks a question: 'Is a white horse a horse?' And he determines that a white horse (白馬) is not a horse (馬), because a white horse has two features: being white (白) and being a horse (馬); while a horse per se does not necessarily have the 'white' feature.<sup>44</sup> As one can see, the notion of a 'white horse' is now written with the characters 白馬 instead of a single specific character just for a white horse, showing the trend of compound character words overtaking never-enough single characters. At roughly the same period, the first Chinese dictionary, entitled *Erya* (CH: 《尔雅》) was also written. According to Bernhard Karlgren, "the major part of its glosses must reasonably date from the 3rd century BC".<sup>45</sup> Xu notices that in *Erya*, there are explanations of archaic terms for naming horses based on their hair colors: white hair above the knee (is called) 惟髀, both front legs with white hair 騊, both back legs with white hair 狗, front right leg white 启, left (front leg) white 蹄, right back leg white 骧, left (back leg) white 髀.<sup>46</sup> This kind of explanation existed because the people in the Warring States Period were unfamiliar with these terms, and people in general thought it was unnecessary to name varieties of horses with specific unique nouns just because they were different in colour, and that simpler labels such as white horse (白馬), black horse (黑馬), etc., would suffice.<sup>47</sup>

Moreover, not only the choice of word but the debate itself reflects this trend towards simplification, since people at that time did not necessarily agree with Gongsun Long's view point. Chinese people in those days already were aware of the rational taxonomy that qualitative denomination + group denomination = compound individual names, for example 'white 白' plus 'horse 馬' equals 'white horse 白馬'. The creation and adoption of multi-character compound words meant that fewer new characters were needed, since new words could be made with preexisting characters, hence limiting the number of characters required in everyday use.

Furthermore, there are semantic changes of characters during the Warring States Period. In particular, a large number of characters acquired new extended meanings based on their etymology, for example 下 etymology being 'below' was used in the sense of 'to overcome in battle', and so forth.<sup>48</sup>

Although the writing system improved in this era, the uniformity of Chinese characters was at risk. The disruption of the country had a significant effect on Chinese character development, that is to say characters were evolving into different geographically

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<sup>44</sup> For more information about this topic, see Bo Mou: "A Double-reference Account: Gongsun Long's "White-Horse-Not-Horse" Thesis", *Journal of Chinese Philosophy*, Volume 34, Issue 4, (2007): p493-513.

<sup>45</sup> Karlgren 1931, p49. Cited by "Erya", *Wikipedia* 15-Mar-2010  
<<http://en.wikipedia.org/wiki/Erya>>

<sup>46</sup> Xu, C. 2003, p203.

<sup>47</sup> Xu, C. 2003, p203-204.

<sup>48</sup> Xu, C. 2003, p137.

localized systems.<sup>49</sup> It was a time when dialects developed and characters varied.<sup>50</sup>

Judging from present data, Warring States Period characters can be roughly divided into five corpuses: Qi 齐, Yan 燕, Jin 晋, Chu 楚 and Qin 秦.<sup>51</sup> The once universal Chinese characters became varied in form and sometimes unreadable to people from other Chinese kingdoms (despite the fact that most variant forms derived from the same source). In this era, Confucius advocated ‘The Theory of Rightful Naming (*Zheng Ming Lun* CH: 正名论)’ to try to stress the importance of the stability and heredity of the Chinese characters, but due to the political situation at that time, he was destined to fail.<sup>52</sup> Not only did Chinese characters become divided, Chinese language was changing as well, and divergent accents developed in different kingdoms. However, due to the need for mutual communication with other kingdoms, a common tongue was still in existence.<sup>53</sup>

**Illustration 1.5**  
**Comparison between different character writing styles**

	西周·春秋	秦系	他系
则	兮甲盘	石鼓·吾水	信阳竹简
华	命殷	石鼓·作原	望山竹简
吏	天亡殷	睡虎地秦简	中山王方壶
出	毛公鼎	石鼓·田车	侯马盟书
贤	贤殷	石鼓·鞶鞶	中山王鼎
两	卫盂	秦元钱	郭孝子鼎

Liu, Y. 2000, p205.

**Above:** The vertical column on the left consists of six characters as examples in simplified Chinese form. 西周春秋 means characters of the Western Zhou Dynasty; 秦系 means characters of the kingdom of Qin; 他系 means characters of other kingdoms. The explanatory phrase on the right of each character shows the original source (book, coin etc) in which the characters were found. It is clear that Qin characters were closer in form to Zhou characters, while others were quite discrepant.

<sup>49</sup> Liu, Y. 2000, p202.

<sup>50</sup> “言语异声 文字异形” – Xu Shen, preface of *Shuo Wen Jie Zi*.

<sup>51</sup> Liu, Y. 2000, p202. Also note that not surprisingly these five systems are named after the five most powerful kingdoms.

<sup>52</sup> Li, J. 2000, p35.

<sup>53</sup> Li, J. 2000, p33.



### 1.1.4 United Empire, United Characters

If Chinese history had taken a different course, and the aforementioned kingdoms had continued to be independent for another century or two, it might have been that Chinese people would never have been reunited and Chinese characters would have split into dissimilar national scripts.

But that was not the case. In reality, despite its brevity (221 BCE-206 BCE), the kingdom of Qin not only reunited China, it also reunited Chinese characters. It was no coincidence that Qin succeeded to the glory of Zhou, the longest lasting dynasty in Chinese history, by reason of both political and cultural advantages.

Politically speaking, the capital of Qin was located in the city of Yong (CH: 雍), right in the heart of Western Zhou's ancestral land.<sup>54</sup> To explain in more detail, the dividing point of Western Zhou and Eastern Zhou was related to moving the capital (also the power centre) from the city of Haojing (CH: 镐京) in western China to Luoyi (CH: 洛邑) in the east, due to nomadic invasions. That is to say, after the relocation of the capital, it was Qin that took control of large parts of the former Western Zhou territory and inherited its customs and culture. Thus, one can argue that Qin was more 'authentic' or 'orthodox' than all the other newly emerged Warring State Kingdoms to its east. As a consequence, the characters of Qin, as mentioned before, were also linked more closely to the previous dynasty. When the eastern kingdoms' characters were going through regional mutation due to their localized preference and unique culture (such as dialects), the Qin characters ended up being the orthodox lineal relative by blood while the others were merely collateral.<sup>55</sup>

Nevertheless, this would not have happened so radically if not for the political request of the first emperor of China – Qin Shi Huang Di (CH: 秦始皇帝) (literally 'the first emperor of Qin' r. BCE 221-BCE 210).<sup>56</sup> This reformation could be seen as the first time

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<sup>54</sup> Wang, F. 1992, p128.

<sup>55</sup> Wang, F. 1992, p128.

<sup>56</sup> Atsuji 1999, p74-75.

that a powerful united central government of China tried to standardize Chinese writing style and usage.<sup>57</sup>

About a quarter of all pre-existing characters were eliminated and it is presumed that forms used in Qin itself predominated. The style of the characters also reflected the style used in Qin, known as ‘small seal’ script. Though the style of writing characters changed in the subsequent Han Dynasty in favor of a clearer, clerical style, virtually the same as that used today, the standardization of the script and of the form of characters under the first emperor laid the basis for a real unification of script throughout China.<sup>58</sup>

This was a de facto practice to recover and succeed to the tradition of Chinese characters of the Western Zhou Dynasty, and only two hundred or so of the Qin characters were altered or abbreviated in the new small seal script (compared with characters used in other kingdoms, which were either abandoned or altered much more than the Qin characters in order to fit into the new script.)<sup>59</sup> There is an opinion that this character policy was the egoistic emperor’s arbitrary decision to force Qin’s script everywhere in the empire, which, as Liu observes, is obviously not correct.<sup>60</sup> As all the Chinese kingdoms reunited into a powerful empire, a united Chinese script was destined to emerge, and with the increasing influence of Chinese civilization, Chinese characters finally made their first appearance in Japan during the following Han Dynasty. This will be discussed in the next chapter.

The standard writing in Qin Dynasty is called the small seal script (CH: 小篆). To discuss more in detail about the small seal script, the name Li Si (CH: 李斯) inevitably comes to the surface. Li Si (circa 280 BCE-208 BCE) was a prime minister in the Qin Dynasty and the de facto leader of many of the reforms during the reign of Qin Shi Huang Di. Traditionally the invention of the small seal script has been attributed to Li Si, but modern research has shown that the small seal script in its essential details was already in existence before the Qin Dynasty, although of course it is possible that Li Si played

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<sup>57</sup> Before this, in the Zhou Dynasty, there was another script unification being carried out by the Zhou authority, which historically speaking is the first script unification that we know. But the scale and the impact of that one was much less than the one by the Qin Dynasty. And most importantly, the Zhou Dynasty directly controlled only a small fraction of land, the majority of the land outside the capital area being controlled by feudal lords/kings who themselves were in fact autonomous within their own fiefdom. Thus the effectiveness of the central government’s ‘campaign’ was more or less restricted compared to Qin – where a central government directly takes control of the majority of land within the empire.

<sup>58</sup> Wood 2007, p98-99. Note that clerical style characters were in fact already in use before the Han Dynasty, although not popularly used.

<sup>59</sup> Liu, Y. 2000, p216.

<sup>60</sup> Liu, Y. 2000, p216.

some role in standardizing the official form of this script.<sup>61</sup>

As mentioned above, Qin preserved most of the Zhou Dynasty's cultural heritage, so it is not surprising that the Qin small seal script bore a significant resemblance to the bronze inscriptions of the late Western Zhou Dynasty. In the course of its development the seal script had taken on a more regular and balanced appearance without changing to such a degree that its pictographic origins became totally obscured.<sup>62</sup> In other words, the small seal script can be categorized as ancient Chinese writing, together with the oracle bone and bronze inscriptions. Wang groups oracle bone, bronze and small seal script into the 'knife writing phase', as opposed to all writing styles thereafter which are traditionally written with the Chinese writing brush.<sup>63</sup> Presumably, during the 'knife writing phase', since characters still bore more or less pictographic design, the etymology was not lost overall. It is possible that for some of the characters, e.g. those used as phonetic borrowings, the original meaning may already have been a bit abstruse, but it is hard to imagine the people who lived there and then saw characters merely as logograms. In some cases, to memorize characters, especially pictographic characters such as 'horse, elephant' during that period might even have been easier than today, since the mnemonic aid was comparatively vivid and obvious.

### 1.1.5 The Glorious Han and the Magnificent *Shuo Wen*

The Qin Dynasty fell apart soon after the death of the first emperor of China. After years of civil war, Liu Bang (CH: 刘邦) managed to defeat his arch-enemy Xiang Yu (CH: 项羽), and successfully united China and started the well-known Han Dynasty 汉 (202 BCE-220 CE). The Han (along with the Tang Dynasty 唐) is conceived by the Chinese people to be the most glorious time of Chinese civilization. Building on Qin foundations, although overtly rejecting many of that regime's policies, the Han erected a more lasting political structure.<sup>64</sup> Considering the importance of the period, it is perhaps not inappropriate that the English word 'China' is ultimately derived from 'Ch'in/Qin'; on the other hand, the Chinese refer to themselves as the Han people.<sup>65</sup>

During the Han Dynasty, a script by the name of 'clerical script' (CH: 隶书) became

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<sup>61</sup> Norman 1993, p63.

<sup>62</sup> Norman 1993, p63.

<sup>63</sup> Wang, L. 1996, p40.

<sup>64</sup> Schirokauer 1978, p51.

<sup>65</sup> Schirokauer 1978, p51. Also note that technically this term only refers to the Han Chinese in China, since there are more than fifty other ethnic groups living in China.

popular throughout the empire.<sup>66</sup> It eventually became the official form of writing employed for all purposes, including inscriptions.<sup>67</sup> Traditionally the Chinese scholars tend to agree that a calligrapher by the name of Cheng Miao (CH: 程邈 birth and death dates unknown) ‘invented’ the clerical script in the Qin Dynasty. Nevertheless, just as the invention of any form of writing, it is more likely to be a joint effort rather than one man’s endeavour, though it is of course possible that Cheng Miao played some role in standardizing the form of this script.

The clerical script first appeared in the Qin Dynasty, but was not used as an official form of writing...Till the Han Dynasty, the clerical script gradually gained its position as the official script of China...Up till that point, the first revolution of Chinese characters had been completed. In the following two thousand years, there was no other major reform of characters, and the written form of Chinese characters had been established then in essence.<sup>68</sup>

Although the clerical script was already in use back in the Qin Dynasty (some argue even earlier, from the Warring States Period), and itself was derived from the Qin small seal script, it bears a number of noticeable differences. On one hand, the clerical script was created – or perhaps ‘transformed’ might be a better word here – based on the needs of ordinary people in everyday life. Thus it is reasonably simplified compared with the small seal script, in areas such as the overall structure of the character and the practicality aimed more for the convenience of brush writing instead of knife carving.<sup>69</sup> This is a natural adaptation since writing at that stage was no longer the privilege of aristocrats and religious administrators; all kinds of people, from the clerks working for the government to the street vendor would all need some skill in writing within their lives. This reflects the escalation of literacy and the improvement of writing tools in Chinese civilization. On the other hand, the clerical script was simplified based on the already ‘altered’ small seal script, thus the gap between the clerical script and the ancient oracle bone script/bronze inscriptions became larger and larger. The situation is appropriately summarised by Norman as follows: “It marks the change from the ancient form of writing in which, despite a progressive tendency toward a more stylized and abstract representation, the essentially pictographic roots of the script could still be discerned, to a more purely conventionalized form of writing.”<sup>70</sup> From this stage, it would seem that the Chinese characters began to demonstrate themselves more and

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<sup>66</sup> Traditionally, it is believed that the clerical script acquired the name from mainly being used by clerks who worked for the government, but there are still academic disputes regarding this denomination.

<sup>67</sup> Norman 1993, p65.

<sup>68</sup> Wang, L. 1996, p41.

<sup>69</sup> The writing brush was already in use since Shang times, as shown by some oracle bone samples.

<sup>70</sup> Norman 1993, p65-66.

more as logograms.

To investigate the transformation from the seal script to the clerical script in more detail, a few trends are easily observable.

- 1) The loss of pictographic feature in clerical script for the whole character or component of a character. For example, characters for fish, swallow, horse, bird are written in small seal script as 魚 燕 馬 鳥 respectively – in some degree the pictographic feature can still be seen. However, in clerical script, they are written as 魚 燕 馬 鳥 – the tails of the fish, bird and swallow as well as the four legs of the horse have all become merely four dots, losing the pictographic hint during the transformation altogether.<sup>71</sup> Another example is 然 (to burn): in small seal script, it is written as 然, with 火 (fire determinative) clearly presented, but in clerical script the fire radical becomes four dots as well (灬).<sup>72</sup>
- 2) The shapes of characters/components of characters in clerical script are often altered, in most cases simplified. For example, 雷 (thunder) has been simplified to 雷, 星 (star) has been simplified to 星, which in this case may not hurt the meanings very much since the lost component might be considered redundant.<sup>73</sup> However, examples such as 法 (law), which has been simplified to 法 became a problem with regard to etymology since one of the semantic components (top right) has been omitted. Similarly the character 書 (book, to write) has been simplified to 書 losing part of its phonetic indicator (者).<sup>74</sup> As for determinatives, examples such as 欠 (to yawn) and 水 (water) lost their pictographic features completely when written in clerical script as 欠 水.<sup>75</sup> Furthermore, determinatives 厽 (hill) and 邑 (town) have been simplified into the same shape 阝 which is quite confusing.<sup>76</sup>
- 3) In some cases, one determinative differentiates into several different forms, or vice versa. For example, the water determinative is written in small seal script as 氵 in characters such as 江 (vast expanse of water), 江 (large river) and 涘 (extreme)

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<sup>71</sup> Zheng, T. 2006, p232.

<sup>72</sup> Idem.

<sup>73</sup> Idem.

<sup>74</sup> Idem.

<sup>75</sup> Idem.

<sup>76</sup> Idem.

or sometimes horizontally as 𣶒, namely in 𣶒 (to overflow).<sup>77</sup> However in clerical script, it is written respectively as 水 in 淼, 氵 in 江, 𣶒 in 泰 and 𣶒 in 益.<sup>78</sup> As for the cases where a number of determinatives that have been merged into a single new determinative, for instance characters 秦𣶒, 奏𣶒, 奉𣶒, 𣶒, 泰𣶒, 春𣶒 all have different upper determinatives in the small seal script, despite the fact that in the later clerical script these determinatives have been merged into one 𣶒 regardless of their different semantic origins.<sup>79</sup>

- 4) In the transformation from small seal script to clerical script, a certain number of pure miscopyings also occurred. For example the character 往 ('to go') is written in small seal as 往, the semantic components being 𠂔 ('to go'), 之/止 (pictograph of a foot) added with a phonetic indicator 王 which has the same original pronunciation as 往 ('to go'). However in the clerical script, the right part has become 主 which has little to do with the pronunciation nor the etymology of the character.

Furthermore, apart from the discontinued character script forms, all kinds of extended and borrowed meaning of characters were facilitated by all levels of society to enrich the Chinese rhetoric, hence making the etymology to all intents and purposes even more remote.

It is in this specific circumstance that the ground breaking book/dictionary *Shuo Wen Jie Zi* 《说文解字》 was compiled by a scholar named Xu Shen (CH: 许慎 circa 58 CE-147 CE), in an attempt to trace the etymology of Chinese characters which by then had already gone through significant changes since the oracle bone period. (Although Xu Shen probably had no knowledge of the OBI, he had already noticed the historical changes of characters.) With the appearance of Xu Shen's dictionary, China possessed for the first time a systematically elaborated theory of script development and analysis.<sup>80</sup> Written in the early second century (circa 100 CE-121 CE), this masterpiece serves today as an important link between the past and future of Chinese writing – with oracle bone script on one end, and the 21<sup>st</sup> century Chinese script on the other end.

Xu Shen was a renowned Confucian scholar of the East Han Dynasty (25 CE-220 CE), being called “五经无双许叔重 (translated roughly as Xu Shen – the matchless one in the study of Five Classics of Confucianism)”. He was the perfect candidate to write such a comprehensive dictionary, owing to the fact that, during the reign of Qin Shi Huang Di,

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<sup>77</sup> Idem.

<sup>78</sup> Idem.

<sup>79</sup> Idem.

<sup>80</sup> Norman 1993, p67.

the emperor then ordained the ‘burning of the books and burying of the scholars (CH: 焚书坑儒)’. This notorious conduct was carried out by the Qin court in an attempt to oppose Confucianism. Today, there are literally hundreds of publications arguing about historical facts involving this matter and more often than not, they agree to disagree. However, a mainly acknowledged impact of this policy is that a large number of pre-Qin books were destroyed nevertheless.<sup>81</sup> This created a cultural gap between pre-Qin and post-Qin scholars, since they have now only a limited number of censored works from which to study.

However, some of the pre-Qin works survived the devastation. In 154 BCE, a king of the Han Dynasty was demolishing the former domicile of Confucius (551 BCE-479 BCE), in order to expand his palace, during which (ironically) large volumes of pre-Qin Confucian classics were discovered hidden inside the walls of the domicile.<sup>82</sup> These works were supposedly hidden by the ninth generation grandson of Confucius – Kong Fu (CH: 孔鮒 circa 264 BCE-208 BCE) in order to preserve the cultural heritage in turbulent times.<sup>83</sup> Since these were written before the Qin Dynasty, the characters were quite dissimilar to the clerical script used in the Han Dynasty. In addition to this incident, other pre-Qin works were also sporadically discovered during the Han Dynasty.

Xu Shen studied these remnants along with the ancient inscriptions on utensils and stone tablets and included them in his *Shuo Wen Jie Zi*. By doing this, he preserved a quintessential source of Chinese writing. In fact, *Shuo Wen* acted as one of the very few treasuries of ancient Chinese characters throughout history right until the great rediscovery of the oracle bone script. As mentioned above, Xu Shen’s great knowledge of Confucian classics definitely helped him in cross-referencing the unfamiliar characters. Furthermore, he gathered all the characters he was able to find in all kinds of dictionaries and books and incorporated them in *Shuo Wen* as well. In the end, *Shuo Wen* consisted of 9,353 character entries – in which 3,300 were small seal characters – in other words, the majority of the rest are pre-small seal characters. In Xu’s definition of individual graphs, he took into account the fact that every character had a shape (形 *xing*), a meaning (义 *yi*) and a sound or pronunciation (声 *sheng*).<sup>84</sup> A typical entry would start with a character in small seal form as the object, and if other ancient forms predated the small seal acquired by Xu, they were listed in here as well. Following that is the main text of the entry, including etymology, explanation, pronunciation, and reference.

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<sup>81</sup> Nowadays, some scholars tend to believe that although Qin Shi Huang Di did destroy quite a few books with his arbitrary policy, the larger loss in fact occurred during the fall of Qin’s capital when the ‘rebel’ Xiang Yu decided to burn down the capital with everything in it.

<sup>82</sup> Ren, X. 2010, p13.

<sup>83</sup> Ren, X. 2010, p13. (Note that these works were not written on paper, but on bamboo strips, or similar, and hence were still relatively intact after centuries, when they were discovered. Paper was not yet invented at that stage.)

<sup>84</sup> Norman 1993, p69.

One notable fact is that Xu categorized all the characters within his book into five hundred and forty determinatives. Characters that had the same determinative would have related meanings. This was a great innovation at the time – the first in Chinese history – since characters underwent a process from simple isolated forms 文 (*wen*) into more complex combined forms 字 (*zi*), the classification of radicals would prove to be invaluable to the understanding of the etymology of words.

In addition, Xu Shen originated the designation of the six-writings (CH: 六书 which is the categorization of characters into six groups), a way to explicate the principles of character formation. The six-writings are:

- 1) The pictograph (象形 CH: *xiangxing* JP: *shōkei*). For example, horse 馬(from 𠂇), elephant 象(from 𠂇), tree 木 (from 丫), sun 日(from 囧), eye 目(from 目), fire 火 ('one fire' from 𠂇, 𠂇), etc. They are essentially pictures of physical objects, and usually quite simple.<sup>85</sup>
- 2) The indicative symbol (指事 CH: *zhishi* JP: *shiji*). For example, 'under' 下 (from 一), 'blade' 刃 (from 刀), etc. They are characters expressing simple concepts, abstract or concrete. For example, the character 'under' 下 was originally written as a spot under a line/arc, meaning something under it or the condition itself; the character 刃/ 刃 put a stroke on the character 'sword' 刀 meaning the blade of the sword.
- 3) The meaning combination (会意 CH: *huiyi* JP: *kaiyi*). Essentially a meaningful combination of two or more pictographs or indicative symbols.<sup>86</sup> The difference between a meaning combination and an indicative symbol is that, in a meaning combination all components have to be individual characters while in an indicative symbol at least one component cannot exist in isolation as a bona fide character. For example, bright 明 ('sun and moon' from 日), 炎 ('two fires' from 火) meaning a bigger fire compared with fire 火 ('one fire' from 𠂇, 𠂇), and similarly there is a character for the biggest fire 焱 ('three fires' from 火).
- 4) The phono-semantic or semasio-phonetic (形声 CH: *xingsheng* JP: *keisei*). The largest

<sup>85</sup> Henshall 1988, p xvi.

<sup>86</sup> Henshall 1988, p xvi.



of the categories, essentially a combination of a semantic element with a phonetic element, for example: river 江 – the left side element is ‘water’ radical, which gives clue to the meaning of the character, the right side element is 工 which gives hint to the pronunciation of the character; likewise fortune 福 – the left side element is the ‘altar’ radical, which gives a clue to the meaning of the character, the right side element is 畐 which gives a hint to the pronunciation of the character.<sup>87</sup>

- 5) The derivative cognate (CH: 转注 *zhuanzhu* JP: 転注 *tenchū*). A rather vague category which has never been properly defined by Xu Shen therefore was and still is the most disputed category of the six writings. The original definition given by Xu in *Shuo Wen Jie Zi* was “转注者，建类一首，同意相受，考老是也” – which states that the category of 转注 should share the same determinative and have similar meaning/etymology, e.g. 老 and 考. The two characters mentioned here have the same element on top, similar pronunciation and both have relation with the idea of ‘old, elderly’. Other possible examples are ‘歡 and 謹’, ‘欣 and 忻’ or ‘績 and 緝’.<sup>88</sup> Alternatively some scholars tend to disagree with this explanation and define this category as essentially characters whose meanings and/or pronunciations have changed as a result of borrowing.<sup>89</sup> For example the character 樂 appeared to

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<sup>87</sup> One notes that this method is not always applicable later in history, since pronunciations of characters in different regions evolved differently. For example, for the same character 江 in modern Chinese, the right-hand part 工 is pronounced *gong*, while the whole character 江 is pronounced *jiang*. Thus, although still considered a semasio-phonetic character, 江 would be mispronounced if one only read the right-hand part and assumed the whole character is of the same pronunciation. There are misleading semasio-phonetic characters in Japanese too, thus in the modern day the ‘phonetic’ element in semasio-phonetic graphs is in any case only to be regarded as a rough indication of pronunciation. There are numerous reasons for this phenomenon, including modern and historical dialect differences, the change of pronunciation through history, and so forth. In recent times authorities are in fact trying to re-establish the correct links between semasio-phonetic characters and their phonetic parts. For example, in the character for bell 鐘 (traditional form), the semasio-phonetic rule does not fully apply because the phonetic part 童 is pronounced JP: *dō*/CH: *tong* while the whole character 鐘 is pronounced JP: *shō*/CH: *zhong*. So in order to solve this problem, some characters regained their true semasio-phonetic function through simplification. For example, 鐘 is simplified into 钟 in China. The right-hand part ‘中’ is pronounced *zhong* in modern Chinese, which is also the pronunciation of the whole character 钟. However, this does not apply in Japanese. Furthermore, some semasio-phonetic characters have a phonetic part which at the same time also has a ‘secondary’ or supporting semantic connection with the whole characters. Still taking 鐘 as an example, the left part is semantic, the right part is phonetic, but the right part 童 has the meaning of ‘hit’, thus giving a subtle meaning of hitting a bell to make it ring. However, in the simplified characters 钟 used in China, this supporting semantic feature no longer exists because 中, which means ‘middle’, seems to have no connection with bells.

<sup>88</sup> Ren, X. 2010, p62.

<sup>89</sup> Henshall 1988, p xviii.

have originally meant ‘oak tree’ according to most scholars, but has lost its original meaning and acquired totally different meaning of ‘music’ and ‘happiness’ probably as a result of borrowing because of its shape, resembling a drum.<sup>90</sup>

- 6) The phonetically borrowed character (CH: 假借 *jiajie* JP: 仮借 *kasha/kashaku*). These are characters borrowed only for their sound value. For example, in classical works of ancient China, the character 蚤 ‘flea’ was often used as a substitution of the character 早 meaning ‘early’, because the pronunciation of the two characters was the same – though why exactly sometimes a more complex character might be preferred is another question. Transliteration using character (sound-loan) is also considered to involve phonetically borrowed characters.

One notes that many modern day scholars are of the view that categories 5 and 6 are taxonomically different from the preceding four, since they relate to usage rather than to the nature of the characters themselves. Also note that not all Chinese characters follow the six-writings closely. After the adaptation of the clerical script, a proportion of the characters and/or determinatives were simplified for the convenience of writing, which is to say, the pictographic feature of ancient Chinese writing gives way to the practicality.<sup>91</sup>

These scientific systems created by Xu Shen laid the foundation stone of the study of character etymology in China. Thousands of years later, after the re-discovery of the oracle bone script, the majority of the etymologies in *Shuo Wen* were proven to be correct, with only a small proportion of exceptions due to the lack of research material back in the Han Dynasty. For details refer to 1.2.2 The Historical Context of *Shuo Wen Jie Zi*.

### 1.1.6 The Evolution of Characters after Clerical Script

As aforementioned, the invention and popularization of the clerical script around the turn of the Common Era marked the completion of the first significant changes regarding Chinese characters. Owing to these changes, pictographic features of characters have diminished by a large degree and Chinese characters have begun to show an ever-stronger logographic characteristic.

The second significant change regarding characters is the simplification of Chinese characters promulgated in China during the 20<sup>th</sup> century and ongoing. Owing to the second significant change, even the last residue of pictographic feature of characters

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<sup>90</sup> Henshall 1988, p xviii.

<sup>91</sup> Wang, L. 1996, p43.

(such as 龜 'tortoise' simplified into 龟) are eradicated out almost completely – marking the era of pure symbolism for Chinese characters.

As a result, one might be able to deduce that between the two significant changes, the evolution of Chinese characters must be a non-violent and progressive one, and that is exactly the case. In this sub-section, some important events after the clerical script in feudal China (before Western contact) will be discussed.

Since clerical script was invented for the convenience of writing, it is not surprising that an even more 'convenient' script was created after clerical script.<sup>92</sup> The cursive script (CH: 草书) began to develop as early as the third century BCE along with the evolving clerical script, and in its mature form came later to be known as regulated cursive (CH: 章草) – which is named after Emperor Zhang 章 of the Han Dynasty.<sup>93</sup> The earliest surviving sample of the cursive script is on an inscribed wooden slip of the year 54 CE.<sup>94</sup> The modern cursive form (CH: 今草) originated from the regulated cursive and matured in the East Jin Dynasty (CH: 东晋 317 CE-420 CE). In comparison, the regulated cursive in its essence is a scribble form of the clerical script, while the modern cursive form is a scribble form of the regular script (CH: 楷书) which will be discussed shortly. The prominent features of cursive form include simplification of characters, abbreviations and connected strokes, etc. Although initially it was created for the convenience of writing, these features eventually made cursive form difficult to read and hence it is utilized more in Chinese calligraphy than in everyday life.<sup>95</sup> Since the six-writings principle is partially ignored in the cursive script, it is by far the least pictographic writing style. It is also to be noted that the cursive script eventually became the inspiration of the creation of hiragana by the Japanese.

The standard script used in China today is called the regular script, and its origin lies in the clerical script. The regular script represents a further evolution towards a more regular and convenient form of writing in which the smooth, wave-like strokes of the clerical script are transformed into straighter lines and sharper angles.<sup>96</sup> The difference between the regular script and the clerical script is in fact smaller than the difference between the clerical script and the small seal script. Thus, it is safe to say that the regular script only bears a certain amount of stylistic difference to the clerical script, other than that the two are fairly similar. As a result, any educated Chinese student with a knowledge of characters written in regular script should not encounter much difficulty when facing the clerical script. The regular script remained barely unchanged after

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<sup>92</sup> Wang, L. 1996, p41.

<sup>93</sup> Norman 1993, p70.

<sup>94</sup> Wang, L. 1996, p41.

<sup>95</sup> The cursive script also has a pure calligraphic branch called wild cursive (CH: 狂草). It reached its peak in the Tang Dynasty as an artistic form; on the other hand, as a script, it is almost incomprehensible.

<sup>96</sup> Norman 1993, p69.

reaching its peak in the Tang Dynasty, and because of its clarity for the readers, it was chosen to be the printing font when wood block printing started in Tang China. Nowadays it is still the main font on computers and most electronic devices.

The handwritten form used by most Chinese today is called the running script (CH: 行书). Forms of writing very close in spirit to the running script can already be seen in materials from the late Han Dynasty.<sup>97</sup> The feature of this script lies half way between the regular script and the cursive script – not too abstract as to hinder comprehension, yet not too rigid as to slow down handwriting.

By the Tang Dynasty regular script and running script had become the two prevalent scripts; if the small seal and clerical scripts survived at all, it was as a form of specialized historical knowledge.<sup>98</sup>

Drawing from the information above, it is clear that the period which roughly coincides with the Han Dynasty played an important role in the evolution of Chinese characters. By that time the clerical script had already taken over the small seal script as the official written form, the cursive script had reached its first height, and the regular script as well as the running script made their first appearance on the stage of history. In addition, the Tang Dynasty was also a time of changes, during which the clerical script was no longer used in everyday life, the cursive script became an artistic form and the regular script as well as the running script gained popularity within most aspects of society. However, these phenomena which happened during the Tang Dynasty did not have a substantial significance regarding the essence of Chinese characters. This is because the alteration was merely on a superficial level compared with the transition from small seal to clerical script, due to the fact that the variation amongst the clerical, the running and the regular script was more focused on appearance than the philosophy behind the character composition.

It is possible that this reflects the social progression of China, in which the transformation of society for the duration of the Qin and Han dynasties is much greater on a socio-political level compared with the emergence of the Tang Dynasty, which is to all intents and purposes just another feudal regime of China. This thesis will not go deeply into this proposition, other than to point out a commonly known trait of ancient Chinese dynasties, which is (for reasons still under debate) they had never changed much from Qin (221 BCE-207 BCE) to Qing (CH: 清 1644 CE-1912 CE). And because of the relative stagnation of Chinese society, on reflection the characters were also in hibernation. Although it is true that new characters were created for the cause of

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<sup>97</sup> Norman 1993, p70.

<sup>98</sup> Norman 1993, p70.

transliteration, e.g. 葡萄 for *putao* 'grape' from the Fergana language,<sup>99</sup> 槟榔 for *binglang* 'areca palm' from Javanese, etc., the main corpus of the Chinese characters stayed more or less the same.<sup>100</sup> It should also be noted that there are numerous characters which can be written in popular form (CH: 俗字) throughout history, but these were not officially recognized as the standard form of script by the relatively conservative literati of pre-modern China.

## 1.2 Historical Context of the Oracle Bone Script and *Shuo*

### *Wen Jie Zi*

#### 1.2.1 The Informative Oracle Bone Script

Before the invention of written language, i.e. scripts, human knowledge was commonly if not universally passed on mainly through verbal communications. Almost every group of people had their own myths and legends, romance and war-tales, and the wisdom hence can be carried on to the next generation. These stories, which predated the invention of writing, can often be of great value to people today, yet it is writing itself that made knowledge flourish and civilization advance. It is hard to imagine a great civilization without scripts: the Egyptians without hieroglyphs, the Sumerians without cuneiform, the ancient Indian without Harrapan script, the Mayans without Mayan glyphs, and so on. Scripts made communications possible no matter the time and the space, thus the study of the historical context of the earliest Chinese characters – the oracle bone script, is particularly important for an understanding of Chinese civilization.

To begin with, an overall portrait of the Shang Dynasty will be presented. We now know that the people of Shang were highly advanced in technology and handicraft industry, yet they were also extremely religious, superstitious if you will. To the people of the Shang, the world seemed populated not merely by humans, but also by ghosts, spirits, and mythical monsters, and it is also probable that various animal gods served as tribal totems.<sup>101</sup> The oracle bone script itself was used mainly if not solely for the purpose of

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<sup>99</sup> Fergana is a city in southern Central Asia, within the border of modern day Uzbekistan. It is historically referred to as Dayuan (大宛, "Great Yuan", literally "Great Ionians") in the Chinese chronicles for their possible connection with the Ionians.

<sup>100</sup> Xu, C. 2003, p183-184.


<sup>101</sup> Schirokauer 1978, p16.

divination by the Shang aristocracy. Not unlike the Mayans, animal and human sacrifice also seems to have been a norm in Shang times. B. Su states that the Shang Dynasty was a time of gods, spirits and black magic, that it was a time of animism, that tens of thousands of tortoise shells were carved with words of divination, wherever and whenever possible there would be rites of sacrifice, and black art was virtually floating in the air.<sup>102</sup>

Schirokauer also agrees that:

‘Some of the Shang bronzes are decorated with representations of the animals sacrificed in religious ceremonials, and this may also be the significance of a human head that appears on the decoration of a recently excavated vessel as well as of a number of bronze axes found in various tombs. More direct evidence of human immolation is provided by the contents of royal tombs. Some of these are immense. They contain the remains not only of animals but also of people buried alive. In one tomb there are the remains of a chariot complete with horse and driver; in others whole entourages accompany the ruler in death. Human victims were also sacrificed below the foundations of buildings. The people marked out for such grisly deaths were non-Shang “barbarians” captured in war and reduced to slavery. Presumably they were believed to accompany the dead on a journey to the afterworld.’<sup>103</sup>



Most of this historical information is made known to the world thanks to archaeological discoveries and surviving historical records. Yet the very same script that the Shang people themselves used can often be of great help in understanding various facets in that specific period.

For example, we know instantly that how the chariot would look like in Shang by simply examining the corresponding character for 車 chariot. The character appears in oracle bone script as: . It is still reasonably pictographic – the wheels of the chariot and shaft for horses can be easily recognized even to an untrained eye. Hence this character can be taken as a piece of direct evidence to prove that horse drawn chariots had already been invented by the Chinese in the Shang Dynasty (at the latest).

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<sup>102</sup> Su, B. 2010, preface p8.

<sup>103</sup> Schirokauer 1978, p15.

As for the animal sacrifice, 半 (half) appeared in the early bronze script as , and Shirakawa sees it as a cow cut in half as sacrifice.<sup>104</sup> On the other hand, although there seem to be no characters dedicated to ‘human sacrifice used in tombs or foundations’, a handful of characters are strongly related to the topic of ‘human sacrifice’. For example the character 堇 was originally written as , indicating a person being burned by fire, presumably used as a sacrifice to pray for rain during the drought.<sup>105</sup> The modern day meaning of the character 堇 (both in Chinese and Japanese) – ‘violet’ is probably a borrowing.

The two examples above are merely the ‘appetizer’, as numerous other aspects of Shang life can be deduced from oracle bone script.

Chaohua Xu has a detailed chapter in his book solely committed to explaining how the historical context can be understood by the oracle bone script of Shang times.<sup>106</sup> Some of the terms are not surprisingly fairly common in all cultures perhaps, such as terms for natural phenomena (sun, moon, rain, etc.), human body (head, eye, nose, teeth, heart, etc.) or geographical notions (river, hill, spring, rock, etc.) – those one would expect to be included in any language’s vocabulary from a very early stage. Yet other characters reveal more about Shang’s high level of sophistication as a stand-alone civilization, as the following examples indicate<sup>107</sup>

The four directions 東 east, 南 south, 西 west, 北 north have been distinguished.

The annual crop harvest circle 年 is already known to the Shang, which confirms that the Shang people were involved in agriculture. Yet only two seasons, literally spring 春 (which includes modern day winter and spring) and autumn 秋 (which includes modern day summer and autumn) have been distinguished, which shows that the terms ‘summer’ and ‘winter’ were created later in history (yet possibly still in Shang Dynasty, especially the character ‘winter’ 冬). Also, regarding time of day, linguistic terms relating to ‘daybreak’ and ‘dusk’ were more abundant than other hours, such as dawn 旦,


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<sup>104</sup> Shirakawa 2010, p363.

<sup>105</sup> Shirakawa 2010, p94 and Gu 2010, p1186.



<sup>106</sup> Xu, C. 2003.


<sup>107</sup> Based on Xu, C. 2003, p15-70. Discussion regarding OBI is added by the author of this thesis, unless indicating otherwise.

morning 朝, afternoon 昃, dusk 莫, twilight (after dusk) 昏.<sup>108</sup> These characters connote a punctual agricultural lifestyle of the ancient Chinese which began at dawn and ended at dusk. Among them, particularly interesting is the character ‘dawn’ 旦 – written in OBI as . This character probably depicted a sunrise on the sea, since the lower part of the OBI was circular, suggesting reflection. This example shows that the people of Shang were probably familiar with the phenomenon on the coast, which corresponds with the archaeological findings of Shang.

A variety of grains including ‘wheat’ 麦/來 and ‘millet’ 黍 have been cultivated.<sup>109</sup>


Animal husbandry was booming, since not only have the terms for horse 馬, ox 牛, sheep 羊, dog 犬, pig 豕, lamb 羔, young pig 豚, young bird (chick) 雛, barn 牢, pen 圉, to graze/pasture 牧, already appeared in the Shang vocabulary, livestock are finely distinguished by the gender, hair colour as aforementioned in 1.1.2. Interestingly, pig 豕 seems to be more of a wild boar than a domestic swine, since more often than not, sentences containing this character reflected ‘hunting for a 豕’. Thus it is very plausible that pigs were domesticated later than other livestock in ancient China.



Hunting 田, 狩 (with arrow 射) and fishing 漁 were in practice. Regarding fishing, both net-fishing  and angling  were practiced as shown by the script.

Metallurgy was already invented. 鑄 OBI form is , which was an indicative symbol showing two hands pouring liquid metal from container to furnace. The current meaning of 鑄 is still ‘to cast’.

Society had already been divided into the ruling class and ruled class: 王 king, 公 ancestor of the king, 侯 allied tribal leader within Shang territory, 白 ‘foreign’ tribal leader outside of Shang territory, 后 king/monarch are characters of the ruling class.<sup>110</sup>



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<sup>108</sup> In comparison, linguistic terms relating to ‘noon’ were fewer in numbers – 晝  being one of them.


<sup>109</sup> Characters for rice (plant) – 禾  and rice (grain) – 米  were also presented in OBI.

<sup>110</sup> 后 is literally ‘queen’ but can be seen used as ‘king’ in some texts. Xu, C. (2003, p22-23) raised a commonly accepted argument that 后 was earlier meant for ‘queen’ – female tribal leader of the matriarchal society. In later periods, society became patriarchal, thus the leader, although now male in nature, retained the usage of this same character. One notes that even the earlier meaning of ‘female leader’ may not be the original meaning of this character and



In particular, 王 (king) was typically written as  or  depicting the head of an axe or halberd. Some scholars such as Shirakawa claim that this was not an actual weapon used in battle, but rather a ceremonial/ritual symbol used to show the authority of the king.<sup>111</sup> This view can be challenged. Just as Mao Zedong (1893-1976)'s famous remark once told us 'power grows out of the barrel of the gun', or 'rule by the sword' by the Vikings, it is only natural to assume that the halberd/axe was originally used in battle and thus the owner of the weapon became the leader of the tribe,<sup>112</sup> although it is possible that in later times when the authority of the king (tribe leader) has already been steadily established, the halberd/axe may be used in both intimidating and ceremonial ways. Zuo has a similar view.<sup>113</sup>

Moving onto the lower echelons of society, 衆 workers, 臣 courtiers (probably selected amongst 'smart/cooperative' slaves), 宰 domestic slaves, 妾 female domestic slaves, 奚 slave used as human sacrifices, 僕 male domestic slaves, and so forth are characters for the ruled.<sup>114</sup>

臣: OBI form is . To all intents and purpose, it is a pictograph of an eye. Most of the sample shows a tilted eye in oracle bone script, more than half of them even to a degree of a nearly vertical eye. Scholarly opinions differ regarding its etymology. Henshall states that 'showing an eye with deliberate exaggeration of the pupil to symbolize wide eyed alertness (cf. English 'keep an eye out').<sup>115</sup> This came to mean 'guard', and by extension 'retainer, servant, public servant, and subject.' Shirakawa however surmises that the importance of emphasizing the pupil is for another purpose, namely 'to deliberately blind someone's eye so that they can


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some scholars believe that the original meaning was 'anus', perhaps suggesting following behind as a consort queen rather than a regnant queen.

<sup>111</sup> Shirakawa 2010, p22.


<sup>112</sup> Weapons made of metal – presumably bronze – would prove to be much more effective in battlefield than weapons of the Neolithic age.


<sup>113</sup> Zuo 2005, p277.

<sup>114</sup> Note that there are disputes over the meaning of 衆 – which OBI form  consists of three human figures under the sun. Some scholars believe that it means 'slaves who work under sun', while others see it as 'common folks who work under sun'. The historical background that Shang people took slaves mainly from defeated foes through warfare and sometimes used them as sacrifices suggests that the 'working class' might have had a better social status than slaves, no matter how small the advantage might have been.

<sup>115</sup> Henshall 1998, p157.

serve in religious matters'.<sup>116</sup> These two hypotheses aforementioned emphasize 'pupil'. On the contrary Zuo thinks the eye is vertical because the head is lowered, suggesting submissive demeanour.<sup>117</sup> Gu suggests the eye is vertical because the captive would look askance at somebody (with fear or indignation).<sup>118</sup> Gu also quotes Shuo Wen's explanation – 'submissive posture'.<sup>119</sup> The latter group put their emphasis on 'vertical eye'. All these theories have some merits.

宰: OBI form is , which depicts a roof and a knife/needle like instrument. Zuo, Henshall, Gu and Shirakawa universally agree that it would have connotations with 'slave and sharp instrument'.<sup>120</sup> In modern Chinese, this character has a major meaning of 'to butcher', which is fairly similar. Perhaps for the reason that in ancient China, which was a society based mainly on crop cultivation, large chunks of animal meat would have been a luxury, and it was not uncommon for a butchered animal to be used as a sacrifice to the gods first, before it could be consumed by mortals. As a consequence, the butchers in this scenario had to be reasonably professional and dedicated. Besides, if the job was well done, they would have been highly praised for their work. It is even deducible that some of the 'slave butchers' might eventually ended up supervising the whole religious ritual. This would explain why this character, which originally related to the slaves, acquired the meaning of 'administer, supervisor' quite early in history. On the other hand, the character 辛 is commonly recognized by the majority of scholars to be a 'tattoo knife/needle', hence 'tattooed slave who works under the roof'. As a slave, one works indoors away from the elements is still more 'fortunate' than those who work outdoors building tombs, fortifications, let alone the 'human sacrifice'. Thus 宰 no matter what, is still superior in comparison to the others within the ranks of a slave regime.

妾: OBI form is . An indicative symbol showing a sharp instrument and a figure of a woman. Zuo and Gu both agree that it conveys the idea of 'a woman who has been tattooed'.<sup>121</sup> In Shang times (generally speaking, and even ancient Chinese history), being tattooed on the face, especially on the forehead, was a form of punishment as well as a symbol of criminality. This character later came to mean 'concubine, mistress' possibly because the act of taking a female prisoner/captive as a sex slave can be commonly observed in the history of mankind. Also, the top part

<sup>116</sup> Shirakawa 2010, p235.

<sup>117</sup> Zuo 2005, p414.


<sup>118</sup> Gu 2010, p248.



<sup>119</sup> Gu 2010, p248.

<sup>120</sup> Zuo 2005, p118; Henshall 1988, p411; Gu 2010, p1146 and Shirakawa 2010, p153.

<sup>121</sup> Zuo 2005, p489 and Gu 2010, p697.

of the character is taken by some scholars as a symbol of penetration, reinforcing the idea of sex slave, etc. and later came to mean ‘concubine, mistress’.

僕: OBI form is . An indicative symbol consisting of a human figure with a tail holding a box with small bits in it, plus a needle/knife – which presumably would be used in tattooing. With regard to the box shape, Zuo states that it is likely to be a dustpan,<sup>122</sup> while Henshall suggests that it may be chamber-pot and excrement.<sup>123</sup> On the other hand, there is some dispute over the meaning of the tail component in this graph, which suggests a very servile position. In any event, it is most likely a character showing a person doing a lowly task. Shirakawa however, believes that 僕 originally meant ‘person who serves the gods’, and later became ‘person who serves’.<sup>124</sup> This demonstrates the uncertainty in interpreting some of the OBI characters.

奚: OBI form is  . An indicative symbol showing a hand, rope and a figure of man, while on some occasions just a figure of a man whose hands were seemingly being tied behind his back. Gu states that just as the character components clearly show, its meaning is ‘to tie the prisoner with rope (by using hands)’.<sup>125</sup> This character in the Shang Dynasty is usually connected to human sacrifice. The likelihood is that, unlike the more ‘benign’ slaves, these people were originally prisoners of war or highly dangerous criminals, to the point that their hands have had to be tied for security reasons. In any case, unlike 宰 and 妾, who later acquired some social status, 奚 probably lost their lives.

Despite disputed etymologies in some cases, the above examples give a great amount of information regarding the cultural context of the Shang Dynasty.

As far as punishment is concerned, the Shang rulers used at least these four characters: 囚 幸 执 and 圉 to describe it.

囚: prisoner. Arguably one of the most straightforward characters to comprehend – consisting of a human figure locked in a cell or a cage 𠂔. Hence the meaning ‘inmate’.

幸: modern day meaning is ‘good fortune’, etymology disputed. Shirakawa claims


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<sup>122</sup> Zuo 2005, p15.


<sup>123</sup> Henshall 1988, p581.

<sup>124</sup> Shirakawa 2010, p409.

<sup>125</sup> Gu 2010, p1091.

that the OBI form of this character was  showing a pair of shackles, and supposedly meant 'only being shackled, could have been much worse, thus may count as lucky no matter what'.<sup>126</sup> This is possible especially taking into account the extremely harsh punishment during the Shang Dynasty in general. There are a handful of other theories with regard to how this character evolved into its current meaning – some of which suggest that the current meaning may be a borrowed meaning.

执: OBI form is . An indicative symbol showing a person being tied with a pair of handcuffs (幸). In the majority of cases, the person would be in a kneeling position. This character is used mainly as a verb, as opposed to the prisoner.

圜: OBI form is . It consists of a cell/cage and a person tied with a pair of handcuffs. Unlike the character 囚 (prisoner) aforementioned, in practice, this character emphasizes the prison cell/cage itself. Hence 'jail, prison'.<sup>127</sup>

As a consequence, all the elements relating to imprisonment were all in place in the oracle bone script. The seemingly unshackled prisoner 囚, the handcuffs 幸, the action of handcuffing 执 and finally the prison 圜 (with a seemingly shackled prisoner).

In addition, there are other aspects which can be cross-referenced using the oracle bone script such as (to name just a few)

Military units and weaponry.

Family and clan relationship.

Architecture and handicraft industry.

Food , wine and medication.

Transportation and commerce.

Religion, divination and superstition.

Within the confines of a thesis, one simply cannot describe all examples in depth;

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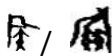


<sup>126</sup> Shirakawa 2010, p134.

<sup>127</sup> There is an interesting and reasonable hypothesis verbally raised by Henshall that originally the difference between the characters 囚 and 圜 may be that in the first character there is only a person confined in a cell, but in the latter there is a person confined in a cell with hands tied with a pair of handcuffs. As a result there must be a difference between the two kinds of inmates mentioned in these two characters, namely the latter is much more violent and dangerous (hence the need of handcuffs). Unfortunately, up till this point, there seems to be lack of evidence to prove this seemingly logical theory.

instead, a few representative characters from the above aspects will be examined in considerable depth. As always, scholarly disputes are almost inevitable with regard to the original meaning of characters.

1) 族 (clan, tribe) and 旅 (to travel, battalion, legion).

Even in their modern form, the two characters share a considerable level of similarity. The left component and the top right component is exactly the same. In oracle bone

script, they are written as  /  and  respectively, once again quite similar.<sup>128</sup>

The modern day left and top right parts are in fact the result of stylization of what seems to be a banner in the OBI form. 族 is an indicative symbol comprised of a streaming banner with one or occasionally two arrows under it. Henshall suggests that the majority of scholars take the elements to indicate a mustering or rallying of arms under a banner, with the idea of people forming a group eventually leading to clan and family.<sup>129</sup> Zuo is also in general agreement.<sup>130</sup> It is possible that although both the ‘arms gathering’ and ‘clan, family’ meanings are almost certainly correct, there may be room for argument as to which one is the earlier meaning and which one is the extended meaning. Shirakawa mentions that the character indicates ‘to break arrows under the banner of the tribe’ which is thought to be some kind of religious ritual before going into a battle.<sup>131</sup> The performing of such a ritual i.e. ‘breaking the arrows’ can be seen in both China and Japan’s historical documents and folktales, thus it is not impossible for the Shang people to do that.<sup>132</sup> Nonetheless, it is not a prerequisite either, since Henshall’s explanation of ‘arms under a banner’ seems perfectly acceptable by taking arrows as a symbol of armed force. The interesting part of Shirakawa’s theory is that he treats ‘tribe, clan’ as the original meaning while ‘to gather’ as an extended meaning. Gu states that the original meaning may be ‘tribe’, ‘to gather’, and ‘arrow head’ at the same time, but later in history since 族 in Chinese overwhelmingly came to mean ‘tribe, clan, family’, the meaning ‘to gather’ is conveyed by a newly created character 簇 and likewise the meaning ‘arrow head’ is conveyed by the character 鏃.<sup>133</sup> Gu’s supposed theory might be a bit too generalized, yet the overall approach to this character seems to be right. One can imagine a band of brothers-in-arms, gathering under the tribal flag, waiting for some big news to be broken out to them, and the

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<sup>128</sup> Note that some characters can have a ‘mirrored’ version in OBI, as seen above.

<sup>129</sup> Henshall 1988, p99.

<sup>130</sup> Zuo 2005, p442.


<sup>131</sup> Shirakawa 2010, p286.


<sup>132</sup> Chinese: 折箭为誓 Japanese: 三本の矢. Although the Japanese story may be based on a very early Chinese version of a similar story recorded in *Wei Shu* 《魏书》 (*History of Wei*).


<sup>133</sup> Gu 2010, p1302.



identity of the clan is of course strengthened through the battles against the ‘outsiders’. Correspondingly, it is easy to grasp the original meaning of 旅 – two (plural) men gathered under a banner, which originally referred to warriors rallying under a banner prior to setting out on a campaign.<sup>134</sup> Later, it acquired the meaning ‘battalion’ and ‘to travel’ through association. If one is to take Shirakawa’s implication in this specific scenario, the two characters can almost act as a comic, visualizing tribal warriors performing the ritual of ‘arrow breaking’, in anticipation for setting out on a campaign against foreign forces. The ancient way of Chinese tribal warriors is (to a certain degree) contextualized by these two characters.

2) 祭 (to offer sacrifice, memorial ceremony), 祝 (to express good wishes, to congratulate, to celebrate) and 福 (blessing, good fortune, happiness).

All these three characters had their origins in the prevailing religious ceremonies during the Shang Dynasty, and their modern meanings are closely connected to their original meanings as a result. i) 祭, written in oracle bone as , indicates a hand holding a piece of meat with blood dripping out of it, presumably as a sacrificial ceremony. Later

in the bronze stage, an altar 示 is added  while the dripping of the blood is omitted, making it more similar to the character 祭 used nowadays. This character is fairly straightforward, depicting a primitive form of offering sacrifice using raw animal or possibly even human flesh. Although the Shang people believed in animism, evidence shows that (at least) the aristocrats also practiced ancestor worship. Thus as time passed by, this character acquired the main meaning as ‘memorial ceremony for

deceased ancestors’. ii) 祝, written in oracle bone as , depicts a kneeling figure in front of an altar, presumably chanting prayers to gods by using the altar as a medium.<sup>135</sup>




The kneeling figure is the character 兄 – modern day character for ‘brother’, but essentially just a person with a . There are disputes over the top square-ish part , the preponderance of scholars including Henshall, Gu and Zuo agree that it is a pictograph of a person’s mouth, and indicates the person is speaking.<sup>136</sup> Shirakawa, however, has always treated this pictograph as a religious receptacle in the majority of his works. Hence in this specific case, for him it is a person who holds a religious receptacle on his head while praying.<sup>137</sup> Be that as it may, this character was originally used solely in a religious context no matter which theory we choose to follow, before it acquired the meaning of ‘to congratulate’ in a mundane fashion. iii) 福, written in

<sup>134</sup> Henshall 1988, p124.



<sup>135</sup> When the character 示 is used as a determinative, it is sometimes written as 𠄎.

<sup>136</sup> Henshall 1988, p78; Gu 2010, p161 and Zuo 2005, p38.

<sup>137</sup> Shirakawa 2010, p204.

oracle bone as  or , depicts two hands offering a jar of wine to an altar, but in some cases the two hands are omitted, leaving only the wine and the altar, but the general meaning stays unchanged. Unlike 祭 – offering flesh to the deities and 祝 – saying prayers to the gods, this character emphasizes the religious role of the alcohol. Without any doubt, characters such as  (酒 wine) in the OBI text has already demonstrated the actualities of wine-making technique in the Shang Dynasty. Furthermore, it seems that the practice of offering alcohol to the great-unknown-force is known to be observed in many civilizations as soon as they discovered the secret of wine making. To conclude, all three characters mentioned above were originally used in the oracle bone script as proper nouns only – names for the religious rituals, later in the Zhou Dynasty they made their way into the basic vocabulary of ancient Chinese language and are still in use even nowadays.<sup>138</sup>

3) 家 (household, family, home), 為 (to do, to serve as, to make) and 葺 (joinery work, frame work).


In the final section, three examples relating to animals will be given. Unlike the simple pictographs, these characters are indicative symbols created to try to represent words through the involvement of animals. Firstly 家, the meaning of this character has barely changed throughout four millennia. In OBI it is written as  , comprising an animal under a roof. Regarding the animal, traditionally it has been believed to be a pig, thus the meaning was explained accordingly as ‘a household will not be completed without a pig’.<sup>139</sup> This is possible, especially given the fact that there are ethnic minorities living in China who still lived with pigs under the same roof until very recently in history, before being ‘modernized’. Admittedly, the people do not live with a pig side by side in a literal sense, rather they keep a pig under the elevated floor of a stilt house or something similar. It is conceivable that the pigs in this scenario would feed on the faeces/domestic rubbish coming from above. Shirakawa however, suggests that the animal in the character is in fact a dog instead of a pig and the dog is used as a religious sacrifice.<sup>140</sup> Examination of a number of OBI scripts and bronze scripts found that in reality both pig and dog occurred in this character. Unless every dog in the Shang Period had an enormous belly, Shirakawa’s claim that the character was written only with the ‘dog’ component and that the ‘pig’ component is merely a misconception, does not


<sup>138</sup> Xu, C. 2003, p30.

<sup>139</sup> 豕 still means pig in Chinese and Japanese, although a bit obsolete.


<sup>140</sup> Shirakawa 2010, p30.

stand scrutiny.<sup>141</sup> However, he does point out something which seems to be quite obvious yet unfortunately was overlooked undeservedly by most scholars – that 家 in some cases was indeed written with a ‘dog’. It is also reasonably natural that the character could be written with ‘dog’ – after all they are supposedly man’s best friends.

The character 為. Regrettably, even the traditional form is already too highly stylized and does not give a clue about its etymology; whereas the oracle bone script form seems fairly straightforward –  – a hand over (the trunk of) an elephant. Admittedly, to train and employ elephants in one’s work is a tremendous task, hence in all probability it is chosen to be the symbol for ‘to do/ to act’. The interesting aspect of the two characters mentioned above is that, in the locale of what used to be Shang territory, at present there are no elephant habitats nor are there people living in stilt houses. Therefore the characters unfold one important piece of information: the climate has changed since Shang times. Nowadays elephants and stilt houses are still found in South-west China and South-east Asia, in a sub-tropical even tropical climate. In fact, stilt houses were invented specifically to accommodate the weather, since the region is wet and damp most of the time, and it is a hazard to live on ground level, because of snakes, poisonous insects and the moisture itself. As a result, one can come to the conclusion that three thousand or so years ago, in the time of the oracle bone script, the climate within Shang’s borders is nothing like today’s, which is relatively dry and cold with annual snowfall. The climate back in the Shang Dynasty appears to have been much warmer and damper, and probably bore a resemblance to a sub-tropical/tropical environment. As one can see, there is a good amount of knowledge in these ancient writings.

The last character in this discussion will be the fascinating character 葦. Written in oracle bone script as , the symbol is somewhat abstract, thus there are a number of totally different explanations regarding its actual meaning. For example, Zuo thinks it is the shape of intercrossing wood.<sup>142</sup> This theory is in fact in concurrence with (if not following) Xu Shen’s interpretation in *Shuo Wen*, “交積材也。象對交之形。凡葦之屬皆从葦。” This translates roughly as ‘Interlaced wood. It looks like an interconnected shape. Basically characters which contain 葦 have this nuance.’ Following this theory, obviously 葦 would be taken as the ancestral character of 構 (wooden structure).


<sup>141</sup> Shirakawa 2010, p30-31. Shirakawa might want to take a look at this character in bronze

script: . The symbol speaks for itself. And no, not a pregnant dog with a large belly.

<sup>142</sup> Zuo 2005, p305.



Nowadays, 葦 has a very similar meaning to that of 構, which reflects this traditional supposition. Henshall mentions that it shows two bamboo (storage) baskets piled up (one inverted), and lends a meaning of accumulate/build up.<sup>143</sup> However, no matter whether it is bamboo baskets or interwoven wood, the hypothesis is seemingly based on the seal script which looks like 葦. Xu Shen, as we know, did not have access to the oracle bone scripts and in this case, his assumption might not be correct since the OBI

forms such as  beg to differ. Gu explains with clarity that the symbol is no other than two fish kissing each other.<sup>144</sup> This theory seems more likely based on the pictographic design of the character in the first place, further aided by the fact that fish patterns have a distinctive position and function in traditional Chinese decorative art and are directly linked with symbolic notions such as 'fertility', 'coitus', 'coming together'.<sup>145</sup> One good piece of evidence is that the very same decorative fish patterns are still in use within China today as an auspicious symbol of similar signification.

To conclude, the traditional theory is based on the assumption of 'interlocking wood' being the etymology. Thus 構 (being interlocking wood, meaning 'wooden structure' – a wood radical is added for re-clarifying purpose); 講 (being interweaving words, meaning 'to converse'); 媾 (being interlocking with female, meaning 'to have sexual intercourse'); 溝 (being interweaving water, meaning 'criss-cross irrigation system'); 購 (being intermingled with shell money, meaning 'to have a business relationship with somebody'), just to name a few. But if we follow the alternative theory, the etymology would be 'coitus' represented by the fish pattern. As a result, 媾 should be (interlocking with female, meaning 'to have sexual intercourse' – a woman radical is added later for re-clarifying purpose); on the other hand 構 should be (interlocking wood, meaning 'wooden structure'), while the others remain roughly unaffected.

From just three examples involving animals, the climate and cultural context of Shang times can be understood to a surprising degree, once again proving that characters have far more informational content than alphabets. Having said that, the scientific study of character etymology is still in a fairly preliminary stage, thus in some cases the etymology of a certain character can be interpreted in a number of dissimilar ways. In order to examine the historical context of any character, the determination of its

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<sup>143</sup> Henshall 1988, p209.

<sup>144</sup> Gu 2010, p1671.

<sup>145</sup> Shirakawa (2010, p141, 143) has an alternative assumption: he treats the symbol as decorative knots. This is a somewhat questionable assumption based on the seal form of the character 葦: 葦. Having said that, it is not impossible that the stylization of 葦 in the seal form was more or less influenced by the decorative Chinese knot based on a fish theme.

etymology is of great importance, and thanks to the rise of scholarship in this field aided by modern archaeological findings, the etymology of characters is going to be more accurate than ever before.

If one takes the alphabets as a linear form of writing, then the characters mentioned here are almost three-dimensional. Furthermore, one can understand the extended meanings fairly easily through the relatively 'pictographic' oracle bone script. Thus, although it is true that characters used in China and Japan are more likely to be categorized as logograms, the gap between them and their ancestors more than three millennia ago might not be as large as commonly perceived.

Another source with regard to the role of the oracle bone script in reflecting the society of Shang is *Han Yu Yu Zhong Guo Chuan Tong Wen Hua* (2010), written by Guo Jinfu. In this work, various aspects of Shang are deciphered using mainly the oracle bone script, including: religion, architecture, sacrifice, agriculture, weaponry, and domestic utensils.<sup>146</sup>

Because the majority of the characters appearing in the oracle bone script still had pictographic features, it is the ideal corpus to engage in for comparative research between the etymology of the characters and the modern-day meaning. In later chapters, the methodology and the findings will be described in a comprehensive fashion.

Overall, it is very clear that characters can act like a window providing substantial information about their users. Yet it is also true, for ancient characters such as the ones in the oracle bone script and bronze script, disputes about their etymology have never stopped. However, disputation is not necessarily a bad thing, for even archaeology has a certain amount of subjective speculation based on objective findings – hence the disagreement among peers. If researchers can 'de-code' the information given by the Chinese characters, aided by the latest archaeological discovery with the credible historical records of pre-modern China, the future of this field of study can be outstandingly fruitful.

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<sup>146</sup> For full context refer to Guo, J. 2010. Pp22-27.

### 1.2.2 The Historical Context of *Shuo Wen Jie Zi*

It may be appropriate to say that the oracle bone script reflected the historical background of the Shang Dynasty in almost every aspect. The *Shuo Wen* on the other hand, although compiled by Xu Shen in the Han Dynasty, does not reflect the historical context of the Han Dynasty alone. The reason for that is:

The words of ancient Chinese vividly existed in the oral language used by the ancient Chinese people; after characters were invented, these words were also recorded in writing. In some cases, ancient words were preserved in dialects and in folktales. These words whether they were in writing (include Confucian and Non-Confucian classics) in dialects or in folktales, passed on into the East Han Dynasty, and were systematically arranged by Xu Shen in *Shuo Wen Jie Zi*.<sup>147</sup>

In other words, *Shuo Wen* is not a dictionary created in order only to explain the contemporary words in the Han Dynasty, but also an etymology dictionary in which the original meanings of the characters were carefully scrutinized (as far as the material at that time permitted, noting that the OBI was not academically known until the early 20<sup>th</sup> century). As aforementioned, there was a gap between pre-Qin and post-Qin writing, owing to the political disruption. However in the Han Dynasty, pre-Qin writing materials were also found occasionally. Since by that time people in the Han Dynasty were already using the clerical script almost exclusively, and the words themselves in the language must have changed to a certain extent as well, thus evidently an etymological dictionary was called for in this situation. Although Xu Shen's main motive in writing this dictionary was to explain the etymology of characters so that students of Confucianism could have a better understanding of the pre-Qin Confucian classics, in reality *Shuo Wen* served a much greater purpose for all researchers for the last two thousand years. Certainly, confined to the limitation of his knowledge and by not having access to the oracle bone script, Xu's claim of etymology is in some cases 'contaminated' by the popular meaning of the characters of his time or the meaning in the Confucian classics. Today, if one were to carefully examine Xu's narrative by cross-referencing with the OBI and early bronze inscriptions, it would not be difficult to distinguish which parts are more likely to be the etymology and which parts are more likely to be 'contaminated' due to the gap between pre-Qin and post-Qin writing. One might ask the question: given that nowadays we already have the research materials which pre-date *Shuo Wen*, then why is this

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<sup>147</sup> Song, Y. 2001, p15.

dictionary still of great importance to us, if at all? There are a number of reasons:

- 1) The sheer volume of *Shuo Wen* is vast. The dictionary contains more than 9,000 entries of characters. Within the 9,000 odd characters, some of them appeared as early as in the OBI stage, some of them did not appear until the Han Dynasty.<sup>148</sup> The three works officially used by the Qin court to promote small seal character usage within the empire (《仓颉》 *Cang Jie*, 《爱历》 *Yuan Li*, 《博学》 *Bo Xue*) combined together have only 3,300 small seal characters (counting the reoccurring characters), thus it is safe to say that the main body of the characters indexed in *Shuo Wen* is in fact pre-Qin characters.<sup>149 150</sup> By contrast, the total number of different characters in OBI script is only about 4,500, amongst which over a thousand characters can be recognised.<sup>151</sup> Li claims that up to 2,000 characters can be recognized at present.<sup>152</sup> The *Shuo Wen* has a good chance of including a certain amount of characters which did not appear on any of the oracle bones already excavated. Especially due to the fact that the oracle bones were once used as an ingredient in traditional Chinese medicine – which is to say, the bones were ground into powders and mixed with other ingredients before consumption as remedy – until somebody had noticed that there could be unusual characters on them. In the process, a great number of oracle bones with characters carvings may already have been lost forever. Also note that not all oracle bones had characters carved on them.
- 2) The oracle bone script is raw material. It is somewhat possible to decipher a proportion of the characters simply by analyzing the pictographic feature and/or the context of the sentence/phrase. At the same time, *Shuo Wen* can serve as a fairly accurate bibliographical data regarding the etymology. In reality, a large number of oracle bone scripts were indeed decrypted with the aid of *Shuo Wen*. Sometimes, the exact form of the oracle bones may not be available in *Shuo Wen*, but in many instances there are related forms/radicals with in-depth explanations to help solving the problem.

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<sup>148</sup> Wang, Z. 1999, p11.

<sup>149</sup> Wang, Z. 1999, p11.

<sup>150</sup> The maths would be ‘9,000 odd characters’ minus ‘some 3,300 small seal characters’, minus ‘a small amount of newly emerged characters in the Han Dynasty’. In a conservative estimate, the ‘pre-Qin’ characters would still consist of at least half of *Shuo Wen*’s entries.

<sup>151</sup> Xu, C. 2003, p15. Also note the fact that this number is not static, since more and more characters on oracle bones may be excavated and deciphered as time passes by, thanks to new archaeological discoveries.

<sup>152</sup> Li, B. 2003, p407.

- 3) Even in the cases where some of the ‘etymologies’ in *Shuo Wen* seemed too ‘Confucian’ or too ‘contemporary’ to be correct, those are not necessarily unconnected with the original meanings. It is possible that the original meanings may already have vanished in the Han Dynasty, but these extended meanings (mistaken as etymologies by Xu Shen) are still relatively closely connected with the true etymologies, in comparison with, say, the extended meanings of characters in the Qing Dynasty two millennia later, let alone today’s. Thus if we are to trace the history of a character, it is still much more efficient to start from the extended meaning (sometimes mistaken as etymology) in *Shuo Wen* (aided by other written sources and pictographic clues of course), than start from books/dictionaries which were compiled hundreds of years later.
- 4) *Shuo Wen* included ‘newly’ created characters after the oracle bone script had become obsolete. Without doubt, the vocabulary of modern Chinese differs significantly from the oracle bone script, thus in order to find out the etymology of a large number of characters which were supposedly created after the fall of the oracle bone script up till the East Han Dynasty, *Shuo Wen* acts as an irreplaceable reference.<sup>153</sup>

Today *Shuo Wen* is studied and researched not only by Chinese scholars but also by scholars across the globe, who are interested in the etymology of characters and historical context of ancient China. Although it is a highly honoured masterpiece worldwide, it is still written more than a millennium after the fall of the Shang Dynasty. As a result, to raise a point that *Shuo Wen* contains historical data which even pre-dates the Shang oracle bones may seem a bit overstated. However, Song Yongpei in his work *Shuo Wen Yu Shang Gu Han Yu Ci Yi Yan Jiu* (*The Research of Shuo Wen and the Meaning of Archaic Chinese Words*) 〔说文与上古汉语词义研究〕 (2001) has an inspiring point of view to support just that. Presented here is a Chapter Ten of Song’s work (pp177-205) which discusses the great flood in pre-historical China (my translation).

*Shuo Wen* – a delicate system of 9,553 Chinese characters – contains detailed yet concealed information on prehistoric China. This is to say, the characters themselves can be used as historical material, since the creation of characters itself must have predated the classical works compiled later.

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<sup>153</sup> Having said that, in such a case, it is almost impossible to tell with absolute accuracy whether a character was not yet created in the OBI stage, or is it still buried underground waiting to be excavated, or is it already lost forever. In any case, none of these possibilities would diminish the merit of *Shuo Wen*.

*Shuo Wen* is a vast yet scientific system, it is also written earlier than most other dictionaries. Although the oracle bone script and bronze inscriptions may predate *Shuo Wen*, not all the symbols in either form are deciphered, thus they are not systematic enough for the study of etymology (although they can be used as evidence to confirm some character etymologies).

The ancient history of China began with the great flood. Although this is not an academically proven event, it is nevertheless recorded in a number of most primitive works in pre-Qin ancient China such as *Book of Documents* 《尚书》, *Book of Songs* 《诗经》 and *Mencius* 《孟子》.

*Shuo Wen* gives systematized evidence of the great flood.

Group 1)<sup>154</sup>

洪—𣎵共

沆—忼

洞—恫<sup>155</sup>

The characters on the left side all have ‘water’ determinative, indicating a connection with water. To be more precise, they all have meanings relating to ‘overflow of water’; the characters on the right side all have the ‘heart’ determinative, indicating a connection with emotion, and all have meanings related to ‘shock, fear, sorrow and lament’.<sup>156</sup>

Group 2)

浦—悖

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<sup>154</sup> Also see Song, Y. 2001, p73-74.

<sup>155</sup> Each pair (the character on the left-hand and right-hand side) of characters contains two semasio-phonetic characters, which are distinguished by the semantic determinative, for example the water determinative versus the heart determinative. Also note that linguistically speaking each pair of characters in Group One (and likewise in the other three groups) can be seen as a pair of homophones/near-homophones which at an early stage might have been represented by one graph, and later elucidated by determinatives as the content of texts became less predictable. However, being homophones does not necessarily mean that there must be a certain connection in meaning, for in some cases they do, in others they do not.

<sup>156</sup> It should be noted that each set of characters, e.g. 洞—恫 were probably derived from the same word in oral language for their pronunciation being the same, and were later written in different yet associated semasio-phonetic forms distinguished by their determinative. This suggests that the feeling of being scared and the phenomenon of flood may initially be the same word, indicating a possible connection between the two. The rest of the groups share the similar insight.

潰—憤  
濬—唇

The characters on the left side all have ‘water’ determinative, indicating a connection with water, to be more precise, they all have the meaning ‘edge of body of water’; the first two characters on the right side have ‘heart’ determinative, indicating a connection with emotion, the third character on the bottom right has the ‘mouth’ determinative, indicating a connection with ‘spoken words’, since *Shuo Wen* has mentioned that ‘spoken words are the voice of the heart’, it is also related to the emotion of man. All three characters on the right side have meanings relating to ‘shock, fear, and desperation’. This group possibly suggests that people are scared of living next to bodies of water.

Group 3)<sup>157</sup>

崇—惊  
陸—睦  
塏—愷

The characters on the left side all have meanings relating to ‘high ground/hill’, their determinatives ‘山 mountain’, ‘阜 hill’, ‘土 chunk of earth’ are fairly analogous in meaning. The characters on the right side have meanings relating to ‘be pleasant, be relieved’. This group possibly suggests that people are relieved and happy once they set their feet on higher ground, away from the great flood.

Group 4)<sup>158</sup>

濟—躋  
涉—陟

津—<sup>159</sup>

The characters on the left side all have ‘water’ determinative and all have meanings relating to ‘ford’; The characters on the right side have meanings relating to ‘climb up hill’. This group possibly suggests that people would climb a hill after they have forded, which is quite natural in a flooded world.<sup>160</sup>

*Shuo Wen* also has an exceptionally abundant vocabulary relating to flood. E.g.

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<sup>157</sup> Also see Song, Y. 2001, p77-79.

<sup>158</sup> Also see Song, Y. 2001, p80-81.

<sup>159</sup> This is the original form in *Shuo Wen*, no modern electronic form available.

<sup>160</sup> A few other comparison-groups have been omitted.

洪 Flood  
 泽 Flood  
 洿 Flood  
 浩 The greatness of flood  
 沆 Flood  
 漚 The sound of flood  
 漚 Big wave in river  
 瀾 Big wave  
 洞 Rapid current  
 湍 Rapid current  
 瀾 The sound of rapid current  
 泛 Overflow  
 濫 Overflow  
 滕 Overflow  
 波 Wave  
 濤 Gust (of water)  
 洶 Gust (of water)  
 湧 Gust (of water)  
 沅 Large body of water

It should also be noted that the ancient Chinese called their homeland –Jiu Zhou 九州 ‘literally: Nine Islands’.

Overall, although the prehistoric facts may have long been forgotten, the awareness of such events was preserved in the web woven by the shape, pronunciation and meaning of the Chinese characters.

On the other hand, since *Shuo Wen Jie Zi* was compiled by an author who lived his whole life in the Han Dynasty, this work would inevitably reflect the historical context of Han Period, in aspects such as society, psychology, philosophy, etc. Because of that, some etymologies have been proven to be not correct after the discovery of the oracle bones.

By way of illustration, under the 王 (king) determinative of *Shuo Wen*, Xu Shen wrote:<sup>161</sup>

王：天下所歸往也。董仲舒曰：「古之造文者，三畫而連其中謂之王。三者，天、地、人也，而參通之者王也。」孔子曰：「一貫三為王。」凡王之屬皆从王。

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<sup>161</sup> This is a discussion of the character 王 (king), not the character 玉 (jade), despite the fact that these two characters closely resembled each other in small seal script.



This translates into English roughly as:

王: To Whom the world looks to. Dong Zhongshu says: “The ancient inventor of the scripts created the character 王 by writing three horizontal strokes and then use one vertical stroke to link the horizontal strokes. The three horizontal strokes stand for the heaven, the earth and the people. 王 is the person who caused these three elements to interlink with each other”. Confucius says: “王 is ‘one’ that pierces and links ‘three’.” All characters which have the component 王 in them all have a close semantic relation with 王.<sup>162</sup>

Although Xu Shen (circa 58 CE-circa 147 CE) did not give reference to the first sentence ‘天下所歸往也’, it is quite possibly a quote from a well-known Han scholar by the name of Ban Gu. Ban Gu 班固 (32 CE-92 CE) came from a renowned family of many historians and Confucian scholars, and he himself was the compiler of *the History of Former Han*《汉书》. The aforementioned quote comes from Ban’s work *Bai Hu Tong*《白虎通义》, a resolution after court intellectual debates surrounding the principle of Confucianism in 79 CE (Han Dynasty). The original word of Ban Gu was ‘王者往也, 天下所歸往也’<sup>163</sup> which can be translated as ‘王 is 往 (to go), thus 王 is who the world goes to.’ The character 往 mentioned here is a semasio-phonetic character, and is written in small seal script as 𠂔 – the semantic components being 𠂔 (to go), and 止 (pictograph of a foot) added with a phonetic indicator 王 which has the same pronunciation of 往 (to go). Literates before the Han Dynasty have already known that (sometimes) the phonetic part of the character also plays a role in the semantics. That is why Xu Shen wrote ‘All characters which have the component 王 all have a close semantic relation with 王.’ But this rule is not universally error-free, and hence cannot be applied indifferently to every single semasio-phonetic character. And in this specific case, it is destined to be wrong, since Ban Gu was trying to explain the etymology of a less complex character by the means of a more complex semasio-phonetic character in which the former character is merely a component. Thus Ban Gu has totally reversed the cause and effect of character evolution. As a result it is safe to say that Ban Gu’s remark is not of any scientific significance but rather a Confucian teaching/worldview.

Xu Shen also mentioned Dong Zhongshu in *Shuo Wen*. Dong Zhongshu 董仲舒 (179 BCE-104 BCE) was a high ranking Confucian scholar/government official in the Han Dynasty. He was famous for the promotion of Confucianism as the official ideology of

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<sup>162</sup> One notes that this is not the correct etymology, since the OBI form of this character depicts the head of an axe/halberd.

<sup>163</sup> Wang, N. 2000, p34.

the Han Empire, especially the ideology of ‘interactions between heaven and mankind 天人感应’. Briefly speaking, the foundation of ‘interactions between heaven and mankind’ is that heaven is the highest deity in the universe and the king/emperor is given authority by heaven to rule China, thus proving the legitimacy of the Chinese emperors to be absolute and righteous from a theoretical level. Although Dong Zhongshu claimed that he was a Confucian scholar, his deeds in fact deviated from the traditional materialism of Confucius (551 BCE-479 BCE) and led Confucianism into religious mysticism.<sup>164</sup> A good way of proving that is the questionable ‘quote’ of Confucius in *Shuo Wen* – 「一貫三為王」 “王 is ‘one’ pierces and links ‘three’ ”. It is traditionally regarded as the inspiration of Dong Zhongshu’s explanation of the character 王 in his ‘interactions between heaven and mankind’ ideology, however in reality there is no written evidence anywhere to prove that Confucius actually said 「一貫三為王」.<sup>165</sup> Since the very same Confucius was said to be 「不語怪力亂神」– ‘do not talk about supernaturalness’, it is unlikely that Confucius actually used terminology such as 「一貫三為王」.

In conclusion, Xu Shen’s explanation of the etymology of the character 王 is far from the truth. Furthermore, the Confucianism reflected by Xu’s remark is unlikely to be directly linked to the ideology of Confucius himself, but rather the ideology of Han Dynasty scholars such as Ban Gu and (particularly) Dong Zhongshu. This entry in *Shuo Wen* may not reveal much of the historical context of a much earlier time when the character 王 was invented, but it does have abundant information regarding the philology of Confucian scholars not far away from Xu Shen’s time in the Han Dynasty.

Overall, although *Shuo Wen Jie Zi* was compiled in the Han Dynasty, both the historical context of the Han Dynasty and pre-Han Period can be extracted from the text. Certainly such information should be carefully distinguished in order not to cause confusion.

Since this thesis primarily compares the original meanings of Chinese characters with their modern day meanings, the historical context of the pre-Han Period may be of broader importance, but the information relating to the Han Dynasty can nevertheless acts as high quality reference. For more details, see the following part 1.2.3.

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<sup>164</sup> Wang, N. 2000, p35.


<sup>165</sup> Wang, N. 2000, p37-39.



### 1.2.3 Comparative Research Methodology amongst OBI, *Shuo Wen* and Modern Characters

To fully understand the evolution of characters, comparative research involving the oracle bone script, *Shuo Wen Jie Zi* and modern day Chinese characters is desired. To explain more in detail, a group of three characters is given as an example:

孕 (be pregnant, pregnancy), 乳 (breast, milk) and 冥 (dark, dim, deep, far, dim witted).<sup>166</sup>

Up until now, a number of oracle bone characters have been used as windows, in order to explore the social context/background of the Shang Dynasty, but in this specific section, it is proposed to discuss the evolution of the meaning of characters by means of these three characters in three different historical periods, i.e. the OBI period, the *Shuo Wen* period and modern day.


To begin with, in OBI 孕 was written as  which clearly showed a fetus inside of mother's stomach. In *Shuo Wen*, Xu Shen also stated that the etymology was 'pregnancy', which is the same as in OBI. Thousands of years later, the modern day meaning is almost identical as well. There are associated meanings at present such as 'contain' or 'implicit', but the major meaning is still 'pregnancy, be pregnant'. As a result, the evolution or rather the lack of evolution of this character can be easily comprehended.

Secondly the character 乳, which was written in OBI as  – to all intents and purposes showed a mother breastfeeding the child. However Xu Shen wrote in *Shuo Wen*: 乳 means childbirth of human and birds. Nowadays, we understand that Xu's theory is in fact a misassumption based on the small seal form , which somewhat resembles 'manually remove a child from vagina'. Although 'childbirth' was indeed an extended meaning of this character of his time, Xu Shen has made a mistake regarding the correct etymology. It is possible that the meaning 'childbirth' was fairly prevailing in Han Dynasty to the point that even a highly reputable scholar such as Xu himself would make such a seemingly unsophisticated error. As for present day, ironically the only meanings remaining are those connected to 'breastfeeding', such as 'breast, milk, etc.';

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<sup>166</sup> Modern day meanings in the brackets.

meanings relating to ‘childbirth’ have become obsolete in modern day Chinese. Hence the evolution of the meaning of this character went a full circle back to where it started.

Lastly, the character 冥 – written in OBI as , consisted of two hands wrapping the sun with what seemed to be a piece of cloth, and possibly this was a metaphor of darkness. However, in the OBI period this character was not only used to convey the meaning ‘darkness, dimness’, but was also used as a borrowing for the word ‘to give birth’ – which presumably must have had the same or at least very close pronunciation.<sup>167</sup> The character for the word ‘to give birth’ was coined later as 媿 – a semasio-phonetic character comprising ‘woman’ determinative on the left for meaning and the character 免 on the right for sound. In later eras, since the character 媿 is readily available, 冥 ceased its borrowed usage for the word ‘to give birth’. This is true both for *Shuo Wen*’s Han Dynasty and the present. Thus 冥 originally had two branches of meanings, one extended from the original meaning and the other extended from the borrowed meaning, but later only one branch of meanings remained, i.e. dark, deep, far, dim, dimwitted, etc. As a result, the OBI stage of this character was in fact the most complicated stage compared to later periods.

In conclusion, in order to study the semantic shifts between ancient Chinese characters and modern day characters, both the oracle bone script/bronze inscriptions and the *Shuo Wen Ji Zi* are invaluable resources for research. The oracle bone script together with the contemporary bronze inscriptions are the earliest attested evidence of writing in ancient China and therefore have irreplaceable value to the study of character etymology. *Shuo Wen Jie Zi*, on the other hand, although compiled later in history than the OBI, surprisingly contains remnant information which could date back even further than the OBI period – thanks to Xu Shen’s dedication of systematically arranging every character he could possibly find. Furthermore, comparative study amongst the three different historical periods, i.e. the OBI period, the *Shuo Wen* period and modern day can be of significant importance to the study of the evolution of meanings for characters, particularly because *Shuo Wen* was compiled well over one and half millennia after the rise of OBI and in the meantime, it is written almost two millennia before the modern day, thus making these three sources spread relatively evenly in time.

The next chapter will focus on the writing system in Japan before the modern era with its historical context in comparison with China.

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<sup>167</sup> Xu, C. 2003, p33.

## Chapter Two:

# Writing System in Japan (with Reference to Korea) before the Modern Era, with its Historical Context in Comparison with China

The Japanese archipelago lies in the eastern sea. It has been flooded with the cultures of the East and the West. Along with these cultures, foreign words made their way into the Japanese language. Although little did we know about the origin or the early stage of the primitive Japanese language, what we do know clearly is that these foreign words have already been merged into the indigenous Japanese speech. And amongst them, the oldest and the most important one is the vocabulary of China. In addition, the Chinese vocabulary has been introduced into Japan in several different historical periods; sometimes it is difficult to tell whether a word is of Chinese origin or native origin in modern Japanese.

Satō Kiyoji<sup>1</sup>

*Kanji* and the Japanese people share a deep-rooted companionship. We use *kanji* orally or in written form as a means of communication in various aspects of our life. Come to think about it, *kanji* is like the air we breathe; it is one thing we could not do without in each and every day.

Atsuji Tetsuji<sup>2</sup>

Although the Japanese did not create Chinese characters, *kanji*, as Chinese characters are called in Japan, played an important role in shaping the Japanese culture in almost every aspect then and now. For a long time, *kanji* was the only form of script familiar to the Japanese until various forms of *kana* were created later by those Japanese who were heavily influenced by *kanji* culture. *Kanji* words are so intimately incorporated in the Japanese script that they are not considered *gairaigo* 外来語/loan words. *Kanji* usage in Japan is both quaint and modern, for the Japanese use *kanji* in a fashion that would already be seen as old-fashioned or sometimes obsolete in China, while in the meantime, numerous modern Western ideas were first converted into *kanji* by the Japanese before being absorbed into the

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<sup>1</sup> Satō, K. 1979, preface p1.

<sup>2</sup> Atsuji 1985, preface pvii.

Chinese language. This was all the more so when China was seriously thinking about the total Romanization of Chinese, especially in the 1960s. The Japanese seemed to show very little interest in abandoning *kanji* and replacing them with the Roman alphabet, albeit there had been chances to do so after the Second World War.<sup>3</sup> Chinese always say that the Japanese people are the best students of characters, if not the masters themselves.<sup>4</sup> Thus it is safe to say, through the study of the introduction, adaptation and re-creation of Chinese characters in Japan, a great amount of historical context can be uncovered.

In the first part of Chapter Two, a condensed yet thorough introduction of the evolution of Chinese characters in Japan will be given. To begin with, the nature of the Japanese language will be discussed in comparison with Chinese, followed by discussion of the situation of writing in Japan before the introduction of Chinese characters, including archeological evidence that is thought by some scholars<sup>5</sup> to have shown a certain link to the symbols of writing, as well as a brief description of the hoax of the ‘god age script’. Next discussed are the initial encounters with characters in Japan, including the famous legend of the adventurer Xu Fu, along with solid proof such as Chinese coins bearing the legend ‘貨泉’ excavated in Nagasaki, the gold seal bearing the inscription ‘漢委奴國王’ discovered in Fukuoka, and bronze mirrors bearing Chinese characters which were unearthed in Osaka, all of which are considered to be the earliest evidence of characters found in Japan and can be traced back to the first or second century CE. Besides these three samples, we examine the credibility of another debatable sample of characters (given by Atsuji Tetsuji) from several perspectives. Then, the adaptation of Chinese characters in Japan will be explored, including 1) the legendary Confucian scholar Wani; 2) the development of *kanbun* and some evidence showing the understanding of Chinese by the Japanese; 3) the important political decision made by Prince Shōtoku to adopt Chinese culture at an official level, especially the *kensuishi* envoys; 4) The creation of *hentai kanbun* / ‘hybrid’ style writing and its historical significance.

After this the discussion will move to the four classical works of ancient Japan, namely *Kojiki*, *Nihonshoki* (the two main history books), *Manyōshū* (a collection of Japanese poetry/songs)

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<sup>3</sup> Certainly at an earlier period, there were various proposals put forward in the latter part of the nineteenth century to abandon *kanji* in favour of ‘new scripts’ in Japan. These will be covered in detail in Chapter Four.

<sup>4</sup> Historically speaking, this statement was also true for Korean and Vietnamese. However, at present, if one excludes all people with a Chinese background, that is Chinese and overseas Chinese, then the Japanese people are the only remaining users of Chinese characters. This situation is ever-changing however, since South Korea has recently promoted the teaching of Chinese characters (following decades of negligence).

<sup>5</sup> Mori Kōichi and Sahara Makoto, quoted by Liu, Y. 2003, p32-34.

and *Kaifūsō* (Chinese-style poetry written by Japanese), all of which showed different styles in usage of Chinese characters in Japan at the time. After this we will also address the usage of *manyōgana* and the phonetic use of *kanji* therein. We then move to the topic of the comparatively newly created *katakana* and *hiragana*, both of which are still in use in Japan nowadays, with emphasis on their origins and the impact they made on the writing system of Japan. Lastly, we examine further developments of script in Japan, such as the mixed character-*kana* orthography, and consider the rationality behind this seemingly eclectic writing style.

In the second part of Chapter Two, as a comparison there will be a concise yet comprehensive introduction of the historical writing in Korea, including *itwu* ‘clerical writing’, *hyangchal* ‘local letters’, *kwukyel* ‘oral formulae’ and *hangul*. These adaptations and re-creations of Chinese characters by the Koreans are similar to some extent to their Japanese counterparts. It seems to be a natural choice in an attempt to use a foreign script to write their native languages.

In the third and last part of Chapter Two, we will examine the historical context of Chinese characters/*kanji* in Japan. Several specific examples of characters will be discussed, such as 箸 chopsticks, 嵐 CH: mountain mist/JP: storm, 国 CH: state/JP: both state and hometown, 召 CH: to convene/JP: both to convene and to eat, etc. From these examples, it is clear that there are both common points and differences between the historical context of the characters used in China and Japan. Further within the differences, there are several sub-categories: 1) cases in which Japan inherited the usage/nuance of the ancient character but not China; 2) cases in which the meaning or nuance of a particular character in China and Japan shows dissimilarity due to different historical context or environmental background; 3) cases in which Japanese linguistic context brings about new meanings for certain characters; 4) cases in which the meaning or nuance of a particular character in China and Japan shows no obvious difference.

The understanding of these differences and similarities is of high importance when comparing the semantic evolution of characters between China and Japan, namely the etymology versus current meaning in Japan and the etymology versus current meaning in China.

## 2.1 Historical Writing in Japan

In the previous chapter, the history of characters in China before the modern era was discussed in detail. In this section we will focus on the introduction and adaptation of characters from China into Japan as well as the re-creation of characters by the Japanese.

Before that, we should discuss briefly the nature of the Japanese language. Nowadays, as the result of extensive use of Chinese characters and mutual loan words, the Japanese written language – on a superficial level – seems to be one of the closest to the Chinese. Having said that, linguistically speaking the native Japanese speech is not related to Chinese at all. In contrast to the Chinese or Sinitic languages, both Japanese and Korean are agglutinative.<sup>6</sup> That is, they are languages in which words are formed primarily by a process of adding (or ‘gluing’ together) words and word elements, which in contrast to the compact mode of classical Chinese, tend to be long and rambling.<sup>7</sup> Although the majority of the population in China and Japan, be they expert or not, would agree that Chinese characters have played and are still playing a significant role in Japan and in Japanese language, it is still of great importance to bear in mind that there are major and fundamental differences between the two languages, and those differences would probably bring some differences with regard to the use of characters in China and in Japan.

### 2.1.1 Writing in Japan before Chinese Characters

Before the introduction of Chinese characters from the continent, Japan did not have a writing system of its own. Nevertheless, ancient Japanese – just like any other civilizations – must have had ways to aid memory, convey ideas and communicate, such as knots, primitive arts, and so forth.<sup>8</sup>

There is no archeological evidence that any form of writing took place within the Japanese archipelago during the earliest attested historical period, namely the Jōmon Period (JP: 縄文時代 circa 14,000 BCE-5th century BCE).

On excavated pottery, bronze utensils and *dōtaku* (JP: 銅鐸 bell-shaped bronze vessels mainly for ritual usage) of the late Yayoi Period,<sup>9</sup> there are paintings of animals and even marks such as ‘O X II III T’. As a result, Mori Kōichi 森浩一 and Sahara Makoto 佐原真 argue that ‘If Chinese characters had not been introduced, then these marks would have given birth to Japanese scripts’.<sup>10</sup> This is a bold assertion, since there is no evidence to support

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<sup>6</sup> Schirokauer 1978, p131.

<sup>7</sup> Schirokauer 1978, p131.

<sup>8</sup> Liu, Y. 2003, p32.

<sup>9</sup> Yayoi Period (JP: 弥生時代) is a historical period in Japan (circa 5<sup>th</sup> century BCE-250 CE).

<sup>10</sup> Liu, Y. 2003, p32-34.



these marks are indeed scripts instead of mere drawing.

However, this is not impossible in theory (without taking geographic elements into consideration), on account of the similarity between marks found in Japan and the aforementioned Ban Po 半坡 Period (4800 BCE-4300 BCE) markings in China. The marks/signs may have a chance to evolve into scripts if not 'disturbed' by international factors. However, this is unlikely to happen in reality, since international influence was almost inevitable, for various reasons. First, by the time these native Japanese marks were beginning to emerge, Chinese characters were already a matured writing system. Secondly, the Chinese empire was an international political and commercial centre in East Asia, and since the nautical distance between the western tip of Japan and the Asian continent is limited, migrants could and would have brought Chinese characters and Chinese culture into the Japanese archipelago, aided by the more and more advanced sailing and navigating techniques. This is already a widely accepted anthropological fact.

Also as Shirakawa stated, amongst the most primitive scripts (including the hieroglyph, cuneiform and oracle bone script), it seems that in the wake of the invention of functional writing, in which all three elements – shape, sound and meaning are presented – a powerful central sovereignty is more often than not behind it.<sup>11</sup> In other words, a mature form of writing cannot exist without the support of political, economical and religious infrastructure. In reality it is doubtful that Japan had any advanced central government around the late Yayoi Period to support the invention and promulgation of writing. Note that according to the description in *Wei Zhi • Wo Ren Zhuan* (CH: 《魏志 • 倭人传》 *Record of the Wo People* in the *Book of the Kingdom of Wei* (220 CE-265 CE), a part of the *Book of Three Kingdoms* 《三国志》), the so-called Queen Himiko (JP: 卑弥呼 circa 175 CE-248 CE, r. 189 CE -248 CE) of the kingdom of Yamatai (JP: 邪馬台) is more likely to be an over-arching tribal leader of many lesser tribal chiefs.

There is also an argument that there was an ancient script in Japan prior to the introduction of Chinese books and writing, called *Jindai Moji* (JP: 神代文字 literally 'god age script'). However, it has been proved to be a hoax imitating the Korean *hangul* alphabet invented in the fifteenth century by King Sejong the Great (Korean: 世宗大王 1397 CE-1450 CE, r.1418 CE-1450 CE). Among other things the syllables represented by the 'god age script' reflect the Japanese language of a period no earlier than the late tenth century.<sup>12</sup>

Thus overall, it is safe to say that Chinese characters were the first written script that the Japanese ever encountered. We will go into more detail regarding this in the next section.

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<sup>11</sup> Shirakawa 1990, p238-242.

<sup>12</sup> Seeley 1991, p3-4.

## 2.1.2 Initial Encounters with Chinese Characters in Japan

Some scholars argue that as early as in the Qin Dynasty (221 BCE-206 BCE) there was a scholar and adventurer by the name of Xu Fu (CH: 徐福 255 BCE-??), who, at the request of Qin Shi Huang Di (秦始皇帝 'First Emperor' 259 BCE-210 BCE r. 221 BCE-210 BCE), set sail into the eastern seas in order to find the elixir of immortality, and may eventually have ended up dwelling somewhere in Japan. If there is any truth to this, then the Japanese may have encountered Chinese characters earlier than the Common Era.<sup>13</sup> Having said that, it is true that there is yet any hard evidence to support the claim.

In addition Shibatani notes that the so-called Japanese native pronunciation of certain words such as *ume* (JP: 梅 plum), *uma* (JP: 馬 horse), *mochi* (JP: 餅 rice cake), are in fact early Chinese loan words.<sup>14</sup> And indeed their pronunciations are very close to the dialect spoken in south-east China, which is considered the closest extant dialect to resemble the pronunciation of ancient Chinese dating back (at least) a thousand years – possibly much earlier. This may show that some spoken Chinese language had spread to Japan in the very early stages of history.<sup>15</sup>

As for solid evidence, the first appearance of Chinese characters in Japan can be traced back to the Chinese coins bearing the legend 貨泉 (泉 as a phonetic borrowing of 錢) *huo quan* 'coinage' excavated from sites in Nagasaki Prefecture. These coins, which were minted during the reign of Wang Mang 王莽 (r. 8 CE-25 CE; usurper of the throne between the Early and

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<sup>13</sup> Note that the adventurer Xu Fu and his expedition are almost certainly factual, the only unproven factor being whether he landed in Japan, landed somewhere else, or did not reach any destination at all. For original records see entries in *Shi Ji* 《史记》 by Sima Qian 司马迁.

<sup>14</sup> Shibatani 1990, p120.

<sup>15</sup> In Fukuense today, rice cake is still sometimes called *machi/moachi*, very similar to that of *mochi* in Japanese. Although in this case, it may be that both *moachi* and *mochi* belong to another language group instead of Chinese and very possibly could be seen as evidence of a common non-Chinese culture (most people would argue that it was Austronesian) that once developed or arrived in Japan and Fuku (also known as Fujian, a coastal province in southwest China roughly opposite the island of Taiwan), since the pronunciation is so dissimilar to the Chinese single syllable pronunciation for the same notion, which is *bing* or *gao*. And indeed, there are quite a few non-Chinese loan words in the dialect of Fukuense, such as *ka choah* (cockroach) as one example. For more information, refer to Norman, *Chinese*. Cambridge: Cambridge University Press, 1993. (pp 231-232.)

Later Han dynasties), are considered to have been brought to Japan in the first or second century.<sup>16</sup> Also, in 1784, a gold seal bearing the inscription ‘漢委奴國王’ was discovered on Shikanoshima Island in Fukuoka, Japan. Although there were and still are disputes surrounding the exact meaning of the phrase engraved thereon, mainstream scholarship agrees that it is probably the same seal that is mentioned in the Chinese history book *Hou Han Shu* (《后汉书》 *Book of the Later Han Dynasty*).<sup>17</sup> According to the *Hou Han Shou*, this seal was bestowed on a Japanese envoy by emperor Guangwu (CH: 光武帝 r. 25 CE-57 CE) in 57 CE, which possibly makes the Chinese script on this seal one of the earliest to make its way to the Japanese archipelago. In addition, bronze mirrors bearing Chinese characters that are thought to be brought from the continent were unearthed in Shikinzan Kofun (JP: 紫金山古墳), Osaka, and these mirrors can be traced back to the first century.<sup>18</sup>

However, since the Japanese at that time did not have their own writing system, it is questionable whether they saw Chinese characters as words or just pictures/decorations. Japanese people of the day may have sensed the authority relating to Chinese characters and used it to ward off evil or to show personal distinctiveness.<sup>19</sup> Later bronze mirrors and swords bearing Chinese characters have also been excavated but still there is no proof that the Japanese actually understood the meaning of them.<sup>20</sup> This conclusion coincides with that of Atsuji Tetsuji, though he gives a different example of the possible earliest character.

Atsuji claims that the most ancient Chinese character found in Japan (dating back to mid-Yayoi around 200 BCE-0 ) is the shape similar to the character 山 found on a pendant in Hirota 広田 in Tanegashima 種子島, Kagoshima 鹿児島 Prefecture, in 1955.<sup>21</sup> For the interpretation of this character, Atsuji surmises that it was used as a common abbreviation of the character *xian* 仙 – indicating an immortal unworldly man used in religious Daoism.

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<sup>16</sup> Seeley 1991, p9.

<sup>17</sup> Despite the fact that there is still room for argument surrounding the authenticity of the seal, it is now one of the national treasures of Japan.

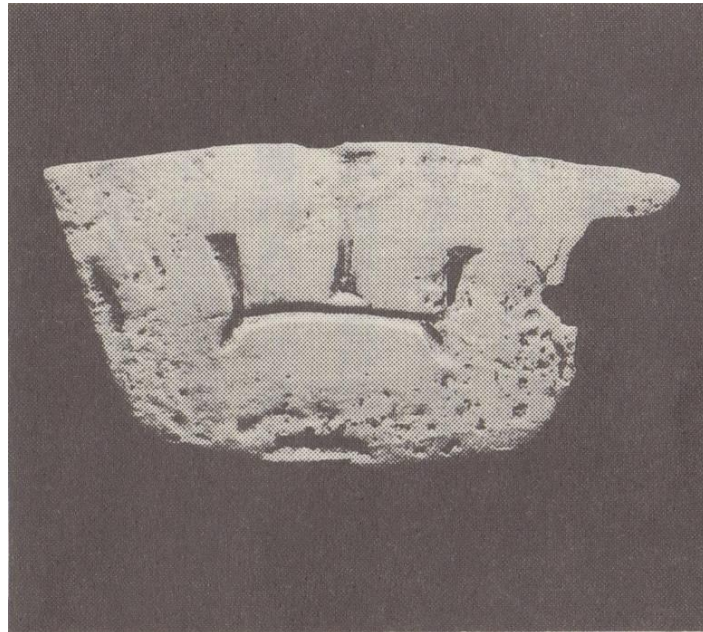
<sup>18</sup> Ikegami 1963, p168-169.

<sup>19</sup> Liu, Y. 2003, p41.

<sup>20</sup> Seeley 1991, p9-13.

<sup>21</sup> Atsuji 1994, p211-212.

**Illustration 2.1**  
**The character ‘山’ carved on a shell pendant**



Atsuji 1994, p221.

As far as one can see, the character in the picture seems to be the character 山 (the right part of the character 仙). But can religious Daoism have made its way to Japan in a relatively short time after its establishment in China? Note that Lao Zi (CH: 老子 birth and death dates unknown, possibly around sixth century BCE), the founder of Daoism, did not talk about the notion of *xian*, while in the book of *Zhuang Zi* (CH: 《庄子》), he was mentioned in various places as not being an immortal *xian*.<sup>22</sup> *Zhuang Zi*, which has much to say about *xian*, was compiled no earlier than the birth of the author Zhuang Zhou (CH: 庄周 369 BCE-286 BCE), which is to say, no earlier than 369 BCE. (Almost certainly the author Zhuang Zhou was not capable of writing a book in his childhood, so it is more likely to be compiled later than 350(?) BCE.)

Deliberate missions to spread Daoism internationally would seem to have been unlikely at that time. While as for reaching Tanegashima, a sea route is possible, as is an alternative route through the Korean peninsula first, with less exposure to sea.<sup>23</sup> It is not impossible that in the Yayoi Period some seamen from the continent may have been blown by wind as well as carried by the *kuroshio* (JP: 黒潮) current and eventually ended up in southwestern

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<sup>22</sup> Liu, F. 1997, p50.

<sup>23</sup> Incidentally or not, Tanegashima is also recognised as the site of the first known contact between Europe and the Japanese, when a Portuguese ship was blown there in 1543.

Japan – an event still happening nowadays almost every few years near Shanghai in eastern China (meteorological evidence is given in Illustration 2.3). So can we assume that the seamen were literate and had knowledge of Daoism then? And if they did, according to Atsuji's theory that the Japanese were yet to understand written script, then was Daoism passed to Japan on a verbal basis only? So how did they communicate in the first place? Perhaps it is best to assume that the pendant belongs to a Chinese who ended up in Japan, who may or may not know the meaning of this character. Also one feels that given the lack of solid evidence, perhaps it is better at this stage just to regard this character or – more exactly the shape of the character – as '山 mountain' itself instead of the abbreviation of 仙.

Furthermore Seeley also points out a possible flaw with regard to Atsuji's supposition.<sup>24</sup> He agrees that this figure does resemble the character '山 mountain' written in later historical periods, such as the clerical form onwards. But he also states that if we are to follow Atsuji's theory, then this '*kanji*' should probably have been written in seal form, since the date given by Atsuji is mid-Yayoi around 200BCE-0. As mentioned in Chapter One, although the earliest of clerical script did begin to form around the time 200BCE-0 in China, the seal form was still in use, especially in seals and inscriptions. In reality, stylistically speaking this '*kanji*' does not resemble at all the character 山 written in seal form, but does look (somewhat) like 山 in clerical form. Hence although Atsuji's claim does not have much solid proof to support his theory, it is also true that it cannot be concluded as a false claim until future research.

**Illustration 2.2**  
**'山' written in bronze, seal, clerical and regular forms**



**Above:** From left to right, bronze form, bronze form, seal form, seal form, clerical form, clerical form, regular form and Atsuji's example.

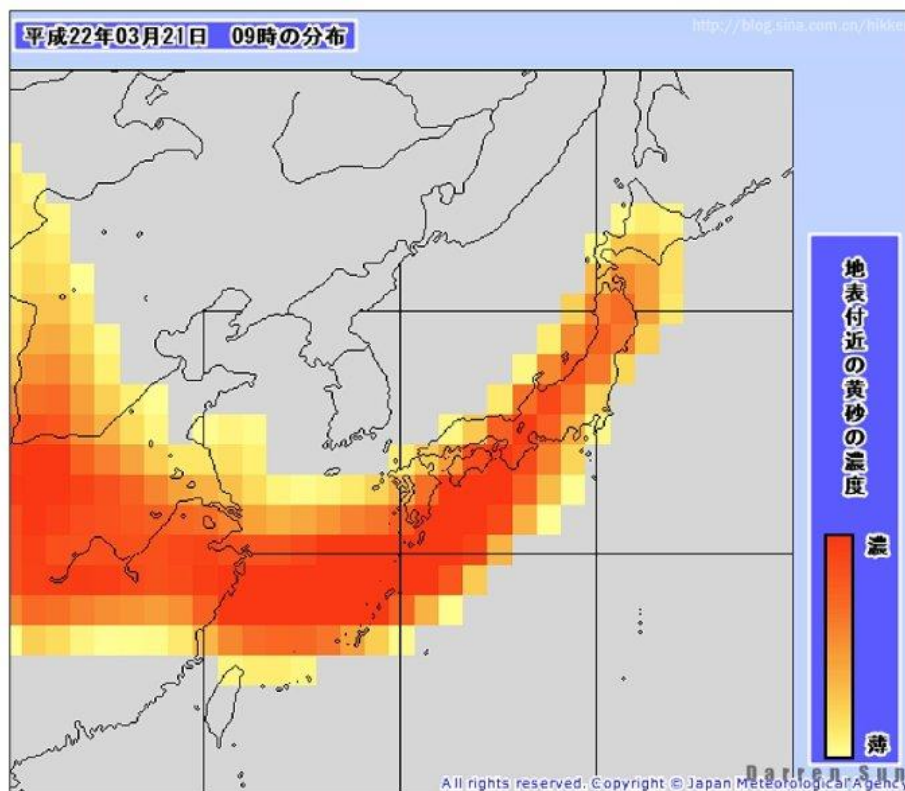
There are many questions to be asked without definitive answers, awaiting further examination. We will not dwell on this, but the possibility of this 'character' being found in the middle period of Yayoi, which is to say possibly before the start of the Common Era,

<sup>24</sup> Personal communication.

would arguably make this character one of the oldest ever found in Japan, along with the other three relatively more convincing samples aforementioned.

### Illustration 2.3

#### The route of a typical sand storm travelling from China to Japan



Japan Meteorological Agency 3<sup>rd</sup>-Mar-2010 <<http://www.jma.go.jp/jp/kosafscst/>>

**Above:** Satellite image showing sand storms blowing from northwestern China through southeastern China to Japan. Shanghai is at the river mouth of the Yangtze River, which is the lower river on the map in the orange zone. It is clear that the wind in March blows exactly from Shanghai to Japan, at an approximate 45 degree angle through Okinawa, Tanegashima and Kyushu before reaching Honshu. As a result, seamen can be blown to Japan from the coast of China from time to time, because of the direction of the wind.

### 2.1.3 Adaptations of Chinese Characters in Japan

After the diplomatic emissary sent by the Japanese side in year 57 CE, Himiko (JP: 卑弥呼), the alleged leader of Japan in the early third century, again sent envoys to the Chinese Han Dynasty in year 239 and 243 CE. As a result, it is surmisable that Japanese people should have some initial knowledge about the Chinese characters as a tool of writing.<sup>25</sup>

Also according to the *Nihonshoki* (JP: 『日本書紀』 *The Chronicles of Japan* 720 CE) – one of the earliest historical books of Japan – a Confucian scholar by the name of Wani (王仁 ?-?) was sent to Japan by the court of Baekje 百濟 (an ancient kingdom on the Korean peninsula) in the early fifth century, who later became the Chinese teacher of the Crown Prince Uji no Waki Iratsuko (菟道稚郎子). This person is also recorded in the *Kojiki* (JP: 『古事記』 literally ‘Record of the Ancient Matters’ 712 CE) as Wanikishi (和邇吉師), who brought along with him a number of Confucian classics such as the *Analects of Confucius* (CH: 《论语》). Although traditionally being considered as very early evidence of the commencement of Chinese study by the Japanese, more and more scholars have found the details of the material questionable with regard to accuracy or even authenticity, especially due to the fact that this event was not mentioned in either the Korean or the Chinese historical materials. In short, although it is possible that some Koreans who had understanding of Chinese characters and/or some literate Chinese immigrants/refugees living in Korea did make their way to Japan and settled there from an earlier period, the earliest texts of Japanese origin that show a clear understanding of the function of writing as a visual linguistic tool will have to wait until about the fifth century.<sup>26</sup>

Examples of texts that showed an understanding of writing were written in Chinese, or at least in Chinese style *kanbun* (JP: 漢文 CH: 汉文) – a term which will be used here to denote a form of writing in which Chinese characters are arranged and used according to the conventions of literary Chinese syntax.<sup>27</sup> Amongst these are the Suda Hachiman Shrine mirror, the Inariyama Burial Mound Sword Inscription and the Eta Funayama Burial Mound Sword Inscription, all of which 1) use variant form characters (*itaiji* JP: 異体字 CH: 异体字); 2) use abbreviated forms; 3) have occurrence of forms which are assumed to be the result of

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<sup>25</sup> Li, B. 2003, p430.

<sup>26</sup> These immigrants, called *toraijin* (JP: 渡来人) by the Japanese, were appointed by the court to be in charge of writing. This may show that the native Japanese were yet to master the Chinese script at the time.

<sup>27</sup> Seeley 1991, p16, p25.

a craftsman's error, or possibly due to the technical problems arising from the process of working in metal or stone.<sup>28</sup> These features are thought to be proof of understanding of Chinese characters by the Japanese.

Another well preserved sample of early text written in Chinese characters is the diplomatic document from the king of Wa 倭 to the emperor of Song 宋 (420 CE-479 CE) in China in 478 CE, which is preserved in the *Book of Song* in the *Record of the Barbarian* (CH: 《宋书 蛮夷传》)<sup>29</sup>:

封國偏遠，作藩于外，自昔祖禰，躬擐甲冑，跋涉山川，不遑寧處。東征毛人五十國，西服衆夷六十六國，渡平海北九十五國，王道融泰，廓土遐畿，累葉朝宗，不愆于歲。臣雖下愚，忝胤先緒，驅率所統，歸崇天極，道逕百濟，裝治船舫，而句驪無道，圖欲見吞，掠抄邊隸，虔劉不已，每致稽滯，以失良風。雖曰進路，或通或不。臣亡考濟實忿寇讎，壅塞天路，控弦百萬，義聲感激，方欲大舉，奄喪父兄，使垂成之功，不獲一簣。居在諒闇，不動兵甲，是以偃息未捷。至今欲練甲治兵，申父兄之志，義士虎賁，文武效功，白刃交前，亦所不顧。若以帝德覆載，摧此強敵，克靖方難，無替前功。竊自假開府儀同三司，其餘咸各假授，以勸忠節。<sup>30</sup>

This document is written in rhyme according to Chinese phonetics. It illustrates a considerably high literary sophistication and is the oldest extant *kanbun* originated in Japan.<sup>31</sup> Some argue that since this document shows such an advanced understanding of Chinese syntax it simply cannot be written by Japanese, and hence it is probably embellished by Chinese officials. However, Chinese history books are credible for their accuracy to the original script, so it is highly possible that the document we see in the history book today is an exact copy.<sup>32</sup> Liu also argues that 'originated in Japan' does not necessarily mean written by native Japanese; in fact at this stage, it was still the immigrants from the continent (JP: 渡来人 *toraijin*) who were in charge of the character writing.<sup>33</sup> Liu's supposition of the role of *toraijin* is very likely to be true, however to all intents and purposes, to the people living on the continent, this document was simply written by somebody 'foreign' or 'non-Chinese', and thus it may be appropriate to say that, had this document been written in *kanbun*, it

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<sup>28</sup> Seeley 1991, p16.

<sup>29</sup> Liu, Y. 2003, p60. Note that the Song Dynasty mentioned by Liu here is the Liu Song 刘宋 Dynasty (420 CE – 479 CE). Compare with the Song 宋 Dynasty (960 CE-1279 CE).

<sup>30</sup> *Book of Song*, vol. 97. The content of this document concerns China, Japan and the Korean kingdoms (Silla, Baekje and Goguryeo), which shows that international matters between East Asian regimes were already occurring at such an early stage of history.

<sup>31</sup> Liu, Y. 2003, p61.

<sup>32</sup> Idem.

<sup>33</sup> Idem.



certainly can be seen as written by the Japanese.

One should also note that as early as in the third century CE, in the *Wei Zhi • Wo Ren Zhuan* (CH: 《魏志 • 倭人传》 *Record of the Wo People in the Book of the Kingdom of Wei* (220 CE -265 CE), a part of the *Book of Three Kingdoms* 《三国志》), there were already records of diplomatic documents delivered to the Chinese court from ‘Queen’ Himiko (JP: 卑弥呼) in Japan, and in such a formal case, the document must have been written in Chinese characters.<sup>34</sup> However, since the *Wei Zhi* did not mention whether this document was actually written in Chinese characters or not (it is very likely that the Chinese people at that time took it for granted that all written work should be based on characters, thus they must have believed that such explanations were redundant), scientifically speaking there is no tangible evidence to prove it. However, it is reasonable to assume that a diplomatic document for the Chinese court would have been written in Chinese characters since Chinese characters – and nothing else – were used subsequently for centuries in Japan as well as the majority of East Asia for this purpose.

Also at this stage, Chinese language had made some differences to the sound system of Japanese. For example, under the influence of the Chinese language, when reading in *ondoku* (JP: 音読) (most of which are Sino-Japanese words),<sup>35</sup> Japanese added the syllabic nasal ‘-n’ in their language, and they also converted the Chinese syllable final ‘-ng’ into a vowel combination. In this way, Sino-Japanese words could be pronounced in an approximation to their sound value in China.<sup>36</sup>

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<sup>34</sup> Atsuji 1994, p226.

<sup>35</sup> Also known as *onyomi* 音読み, a way in which the Japanese used Chinese characters by imitating the Chinese pronunciation, but with a degree of accommodation to the sound system of Japanese. Compare with *kunyomi* 訓読み, whereby characters, individually or in strings, were allocated their meanings in native Japanese as far as possible, also known as *kundoku* 訓読.

<sup>36</sup> In south-eastern China nowadays, ‘-n’ and ‘-ng’ are not distinguished (but they are distinguished in Mandarin *Pinyin*, which is mainly based on northern Chinese dialects), so if a south-eastern Chinese were to try to determine whether a Chinese character in Mandarin has a nasal sound or not (and vice versa), he or she could refer to the Japanese *ondoku*. For example, in order to find out whether the pronunciation for 明 is *min* or *ming*, one can think of Japanese first, because 明 is pronounced in Japanese as *mei* or *myō*, both of them obviously having a prolonged sound, and thus one will instantly come to the conclusion that the nasal *ming* is the correct pronunciation for the Mandarin 明. In fact the system is so successful that some modern Chinese language researchers are using the Japanese *ondoku* to help the reconstruction of the whole sound map in ancient China (mainly Middle Chinese). Furthermore Ikegami Teizō (1965, p137-140) argues that in some cases *ondoku* can help reconstruct Ancient Chinese as well.

As we look again at the development of writing styles/texts in Japan, it is safe to say that overall, during the fifth and sixth centuries, the use of writing in Japan seems – as far as we can see – to have been fairly limited. However, the trend was beginning to change around the time of Prince Umayado (JP: 厩戸皇子 574-622).

Traditionally speaking Prince Umayado is also (if not more commonly) referred to as Prince Shōtoku (聖徳太子), but since Shōtoku is a posthumous title given to him after his death, one feels that perhaps it is more natural to mention him by his real name. Said to be born in a stable, this historic figure played an important role of introducing the Chinese culture, politics, religion, and so forth into Japan along with the Chinese characters themselves. As a member of the Soga clan (JP: 蘇我氏) which supported the introduction of culture and religion from the continent, the prince defeated his enemies who advocated the traditional Japanese ways in a series of political struggles during the late sixth century, which in essence was a battle between the newly emerged (continental) Buddhist revolutionists (the Soga) and the conservative (island) religious Shinto nationalists.<sup>37</sup> In 593, prince Umayado was appointed regent (JP: 摂政 *sesshō*) by empress Suiko (JP: 推古天皇 554-628 r. 592-628), his aunt.<sup>38</sup> In 607, Prince Umayado commenced the second *kensuishi* (JP: 遣隋使 Japanese envoys going to the Sui Dynasty of imperial China). Before this, in 600, the first ever *kensuishi* was sent to the Sui Dynasty (CH: 隋朝 581-619) already,<sup>39</sup> although there is no extant historical record to link the voyage in 600 with Prince Umayado directly, there are likely to be connections for the reasons that 1) the Prince was in power since 593; 2) he was a Sinophile; 3) he was responsible for the following second *kensuishi*. All in all, during the time of Empress Suiko and Regent Prince Umayado, for the first time in history, the Japanese court officially sent students directly to imperial China to study Chinese and Chinese culture, with special interest in transforming Japan using China as the model. Although the majority of the students were closely connected with the *toraijin* group, these Japanese students stayed in

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<sup>37</sup> Shinto (JP: 神道 literally the ‘way of the deities’), is the native Japanese religion which itself was derived from the animism of the prehistoric dwellers of Japan. In short, Shinto worshippers believe there are deities (JP: 神 *kami*) in almost every object in nature, such as rock, tree, fox, and these *kami* frequently interact with humankind.

<sup>38</sup> After seizing political power, the prince also established the Twelve Level Cap and Rank System (JP: 冠位十二階 *Kan'i Jūnikai*) at the court in 603, followed by the promulgation of the Seventeen-Article Constitution (JP: 憲法十七条 *Kenpō Jūshichijō*) in 604, which were both political reforms heavily influenced by the Chinese dynasties and were both written in *kanbun*.

<sup>39</sup> For some reason, the first ever *kensuishi* voyage to China was not recorded in any Japanese history materials, however it was clearly recorded in *Sui Shu* (CH: 《隋书》 *the Book of Sui*), hence it is fairly credible that the first voyage took place in the year 600.

China, acquired knowledge side by side with the Chinese and brought back invaluable information written in Chinese to Japan.<sup>40</sup> This was just the beginning of the envoys to China. Following that, the Japanese government sent as many as twenty *kentōshi* (JP: 遣唐使 envoys to Tang) to Tang Dynasty (CH: 唐朝 618-907) China from 630-894 as well. In this overall political atmosphere, the knowledge of Chinese characters became ever more highly regarded. Amongst them, some of the students could speak and write Chinese almost to the level of native speakers, and some students were in fact Buddhist monks who were highly educated in *mantra* (Sanskrit). These native Japanese speaking students had very profound knowledge of both the logographic and the phonographic usage of characters as their education in China progressed. Thus it is hard to imagine the later usage of characters for their phonetic value would have nothing to do with the high level of Chinese and Sanskrit study that some Japanese had achieved in the first place. Just as *The Art of War* says: 'Know the enemy and know yourself, and you can fight a hundred battles without defeat'.<sup>41</sup>

For the reasons above, it is not surprising that during this period (from late sixth century), Japanese people started to create *hentai kanbun* (JP: 変体漢文 'hybrid' style writing). This style can be summed up as showing a degree of Japanese-influenced word-order, and overt representation of Japanese elements.<sup>42</sup> The use of *kun*-reading is tightly connected with this writing style.

Before the 'hybrid' style writing, Japanese were basically using Chinese characters in the syntax of the Chinese language (in other words: writing in Chinese), and to the extent that this was the case, the meaning of their written works could be directly understood by Chinese speakers to a very high extent, if not completely; but from the 'hybrid' style writing period on, Japanese began to search for their own path to utilize Chinese characters to record their own language. Having said that, *hentai kanbun* itself may not be a purposeful invention, but rather more like a natural adaptation. It is possible that as time progressed, more and more Japanese people had knowledge of Chinese characters to a certain level but not necessarily to the level of native classical Chinese writers, and under the influence of their mother tongue, the *kanbun* they wrote started to be mixed with non-Chinese elements such as Japanese-influenced word-order (intentionally or not), hence the starting of the 'hybrid' style writing.

This was one small step in the history of writing, but in the meantime this was a giant leap for Japanese literature, for the reason that before the creation of 'hybrid' style writing,

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<sup>40</sup> Ikegami 1963, p191-192.

<sup>41</sup> '知彼知己，百戰不殆' *Art of War Chap 3* by Sun Tzu (circa 544 BCE-496 BCE).

<sup>42</sup> Seeley 1991, p28.

Japanese were in fact using a foreign script, namely the Chinese characters to try to record a foreign language, namely the Chinese. Although in some of the *kanbun* written by the Japanese, it is not very hard to point out a few seemingly unnatural ‘choices of word’ or erroneous syntax, which probably reflected the influence of the native Japanese oral language had on the writers. Yet these were not systematic, nor were most of them intentional. But since the invention of *hentai kanbun*, Japanese had, for the first time, started to try to ‘domesticate’ Chinese characters for the benefit of the Japanese language.

By doing so, many texts that still mainly consisted of Chinese characters, if not all, would become incomprehensible to the Chinese speakers.<sup>43</sup> The earliest known example of this ‘hybrid’ style is to be found in a Gangōji Temple inscription dating from 596, which while following the convention of written Chinese to some extent, also showed the linguistic influence of Japanese.<sup>44</sup>

#### **2.1.4 The *Kojiki* , *Nihonshoki*, *Manyōshū* and *Kaifūsō***

By about the late seventh century, due to an increasing cultural dependence on China, reading and writing had become an integral part of life for some sections of the ruling and intellectual classes.<sup>45</sup> The following four works from the eighth century represent new developments in the use of Chinese characters by Japanese people, especially the effort to adapt Chinese characters to the Japanese language.

The *Kojiki* 『古事記』 (*Record of Ancient Matters*) is the oldest extant history book in Japan,<sup>46</sup> compiled in 712 (和銅 5 年) at the request of Empress Genmei 元明 (660-721 r. 707-715), the context of which mainly consists of myths, legends and popular songs and poems about the genesis of Japan and its rulers.<sup>47</sup> In this work (except for the preface which was written in *kanbun*) the principal author Ō no Yasumaro (JP: 太安万侶 ?-723) chose to write in an orthography which, while predominantly logographic, made extensive use of phonogram

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<sup>43</sup> Note that while *Kojiki* 『古事記』 (712) was written in hybrid style, *Nihonshoki* 『日本書紀』 (720) was mainly written in *kanbun* – in other words, written Chinese was still important to the Japanese at the time.

<sup>44</sup> Seeley 1991, p26.

<sup>45</sup> Seeley 1991, p40.

<sup>46</sup> Although being called a history book, the accuracy of the records therein is questionable.

<sup>47</sup> *Kōjien* 『広辞苑』 4<sup>th</sup> edition, 1991.

notation in comparison with earlier texts. Yasumaro did consider writing it entirely in the Japanese style, in phonogram notation, but rejected this possibility for the main prose text on account of its prolixity.<sup>48</sup>

The *Nihonshoki* 『日本書紀』 (*The Chronicles of Japan*) also known as the *Nihongi* 『日本紀』, is a similar Japanese history book in chronological order compiled in 720 (養老 4 年).<sup>49</sup> As for the written form of the *Nihonshoki*, the style is Chinese (*kanbun*), except for a relatively small number of sequences in hybrid style, and the songs/poems, which are in Japanese style.<sup>50</sup>

The *Manyōshū* 『万葉集』 (*Collection of Ten Thousand Leaves*) is the oldest extant song/poetry book of Japan (around 759), the majority of which consists of *waka* (JP: 和歌 native Japanese verse.)<sup>51</sup> It is associated with the *manyōgana* 万葉仮名, a writing system that uses characters for their phonetic values rather than their semantic values. Some phonetic values are based on the Chinese pronunciation – *ongana* – such as 波 *fa*, 呂 *ro*; but others utilize the native Japanese reading – *kungana* – such as 手 *te*. Unlike the narrative *Kojiki* and *Nihonshoki*, this is a book of poetry, and as a result it is almost impossible to record the native Japanese verse using nothing but logographic Chinese writing, hence the predominant use of characters as phonographs. (Although logographic usage of characters can still be seen in the poems/songs of *Manyōshū*.)

Also note that around the same era, in 751 the oldest extant collection of Chinese poetry in Japan – *Kaifūsō* 『懷風藻』 (*Fond Recollections of Poetry*) – was created even before the *Manyōshū*. This is a poetry book solely dedicated to Chinese style poems using Chinese syntax and Sino-Japanese rhyme. Written mainly by the Japanese aristocrats and literati, the majority of these poems were not highly regarded by the Chinese critics across the sea, nevertheless the fact that some Japanese (mainly kings, lords, monks, and the like) had the ability to write verse in Chinese proved their high sophistication in Chinese education. Also, amongst the poets included in the *Kaifūsō*, more than a dozen of them also had their *waka* included in the following *Manyōshū*. This suggests that there were some Japanese, albeit just a very small percentage of the population, who were skilled in using the Chinese script not just to write Japanese but also Chinese (or a very close approximation of Chinese).<sup>52</sup>

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<sup>48</sup> Seeley 1991, p44.

<sup>49</sup> *Kōjien* 『広辞苑』 4<sup>th</sup> edition, 1991.

<sup>50</sup> Seeley 1991, p48.

<sup>51</sup> *Kōjien* 『広辞苑』 4<sup>th</sup> edition, 1991.

<sup>52</sup> The Chinese poems were thought to be classy, while the *waka* were considered to be more folkish.

## Comparison amongst the four works aforementioned

古天地未剖、陰陽不分、渾沌如鷄子、溟涬而含牙。及其清陽者、薄靡而爲天、重濁者、淹滯而爲地、精妙之合搏易、重濁之凝竭難。故天先成而地後定。

日本書紀卷第一神代上

**Above:** The beginning of the *Nihonshoki*, written in *kanbun*/Classical Chinese.

天地初發之時、於高天原成神名、天之御中主神。訓高下天云阿麻。下效此。次高御產巢日神。次神產巢日神。此三柱神者、並獨神成坐而、隱身也。次國稚如浮脂而、久羅下那州多陀用幣流之時、流字以上十字以音。

古事記 上卷-2

**Above:** The beginning of the *Kojiki* (following the preface), which is written in *hentai kanbun*. Note that the characters in smaller font give instruction as to which characters are used phonetically.

痛醜 賢良乎為跡 酒不飲 人乎熟見<者> 猿二鴨似

(仮名 *kana*) あなみにく、さかしらをすと、さけのまぬ、ひとをよくみば、さるにかもにむ

大伴旅人

万葉集 No. 344

**Above:** A famous song about sake drinking by Ōtomo no Tabito from the *Manyōshū*. The characters therein are used both phonetically (both *on* reading and *kun* reading) and logographically.

巫山行雨下 洛浦迴雪霏 月泛眉間魄 雲開髻上暉  
腰遂楚王細 體隨漢帝飛 誰知交甫珮 留客令忘歸

大伴旅人

懷風藻 034-五言詠美人

**Above:** A Chinese style poem about the affection towards a beautiful lady by Ōtomo no Tabito from the *Kaifūsō*. Note that not only the poem itself was written in rhyme according to the Chinese pronunciation, the classical allusions were also from China.

As aforementioned, *manyōgana* is a term that refers principally to Chinese characters used as phonograms in Japan. However, this does not seem to be an invention of the Japanese. Chinese people had always used the phonogram notation in their attempts to transliterate loan words. The trend of using characters purely for their sound value can be best seen in Dharani (CH: 陀羅尼 JP: 陀羅尼), a term for a type of ritual speech used in Buddhism, in most cases, very similar to a Buddhist mantra. Ikegami argues that since characters in Dharani are used solely to represent the original pronunciation in Sanskrit and the text itself is of religious and rhythmic nature, thus it is possible that the *Manyōshū* was written under

such influence of using characters solely as phonograms.<sup>53</sup> Considering the great impact Buddhism once had in shaping the Japanese culture, it is fairly plausible to be true.

### An example of Dharani/Mantra

揭諦揭諦，波羅揭諦，波羅僧揭諦，菩提薩婆訶<sup>54</sup>

गते गते पारगते पारसंगते बोधि स्वाहा ॥

Gaté gaté paragaté parasamgaté Bodhi Svaha

**Above:** A piece of Dharani/Mantra from the Heart Sutra (CH: 佛说摩诃般若波罗蜜多心经 JP: 仏説摩訶般若波羅蜜多心經). Upper line written in traditional Chinese characters, middle line in Sanskrit, bottom line is the alphabetical transliteration. Translated in English as ‘Gone, gone, gone beyond, gone altogether beyond, O what an awakening, all-hail!’ by E. Conze.<sup>55</sup>

In fact early phonetic usage of Chinese characters even predated the introduction of Buddhism. Amongst which, one example can be traced back to as early as the Zhou Dynasty (1045 BCE-256 BCE). Zhou people had used the characters 轻吕 (Pinyin: *qīnglǚ*) as phonograms to transliterate the Turkic word for ‘sword’, *qingrak*.<sup>56</sup>

Considering Japan, as early as in third century documents, the Chinese had begun to transliterate Japanese words using character phonograms. For instance, the name of the country Yamatai (an old word for Japan) is rewritten in characters 邪馬臺(台); the name of the ‘Queen’ of Japan Himiko (Pimiko) is rewritten as 卑弥呼; and a particular official rank *hinamori/pinamori*(?) – 卑奴母离(卑奴母離).<sup>57 58</sup> Note that although the characters are

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<sup>53</sup> Ikegami 1963, p129.

<sup>54</sup> Chinese translation by Xuan Zang 玄奘, also known as Tang Sanzang 唐三藏, a great Chinese Buddhist monk, traveler, and translator (circa 602 CE-664 CE).

<sup>55</sup> <<http://kr.buddhism.org/zen/sutras/conze.htm>> downloaded 3-11-12.

<sup>56</sup> Shi, Y 2000, p32-33. Also note that the pronunciation of the aforementioned characters in ancient China may very possibly have been more similar to the original Turkic word than today’s pronunciation.

<sup>57</sup> Liu, Y. 2003, p77.

<sup>58</sup> Based on Wang Li’s reconstruction of middle Chinese, the sound value of the characters 卑奴母离 may be *penumure*. The middle Chinese is traditionally considered to be in use roughly from the fourth century CE up till tenth century CE, thus did not overlap perfectly with the era in which this document

used as phonograms not logograms, still the recorder chose particular characters based on his attitude towards ‘barbarians’.<sup>59</sup> To represent the sound value of *ya* in Chinese, a handful of homophonic characters can be chosen from, but the recorder chose 邪 which when used as an logogram has the meaning of ‘crooked/evil’. Other examples include 卑 (humble, of low class); 奴 (slave, servant); and indeed the nuance of 卑奴母离 can be interpreted as ‘a low class slave leaving his mother’.

This subjective trend of choosing particular character-phonograms is also reflected in the *Manyōshū*. One would consider that for recording the particular amount of syllables before the Heian (JP: 平安) Period (794-1185) in Japan, the most efficient way is to use the corresponding amount of characters as phonograms, for consistency, in order to make the reader understand the text fairly easily, but in reality the authors of different verses in the *Manyōshū* used different characters to represent the same syllable based on their personal likings, making the context of the book resemble something of a puzzle. This puzzle factor is exacerbated by the fact that a small amount of characters are used logographically embedded amongst the majority of phonograms.<sup>60</sup> Thus it is safe to say that the orthographic diversity in this book was often consciously employed, possibly showing a transitional stage from the semantic using of Chinese characters to both the semantic and phonetic usage of characters in the later period. Also this may be influenced by the Chinese literati traditional affection toward word play.

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was written, but nevertheless may still be considered a reference to the earlier pronunciation. Modern day *pinyin* correspondent to the characters is ‘*bei nu mu li*’. ‘*Hinamori*’ is the modern day Japanese pronunciation, and since ‘*hi*’ was pronounced as ‘*pi*’ back then, it may be ‘*pinamori*’ as in ‘*pimiko*’. Also note that Chinese had a practice of altering the pronunciation of the character in transliteration in order to fit the original sound value from the foreign language, e.g. 万俟离 – a non-Chinese personal name (from Xian Bei language 鮮卑語), is pronounced as *mo qi xie* instead of *wan qi xie*. Furthermore there is the problem of transliteration in dialect: for example ‘sofa’ in Shanghai dialect is pronounced as *so-fa* (Mandarin transliteration would have been *sa-fa*), which potentially makes things even more complicated.

<sup>59</sup> From the earliest encounters, Chinese people had already referred to the nation of *wa* (Japan) as 倭, literally meaning ‘short people’ even though it was supposed to be a transliteration. Remarkably this trend changed into a seemingly opposite direction after China was later ‘outclassed’ by Europeans in more recent history, which is to say they began to use ‘good characters’ for country names, such as America – 美利坚 (beautiful, sharp and solid); England – 英吉利 (England is of good luck); and so on. However, some argue that some of these ‘good character’ transliterations could have been invented by the Japanese side first.

<sup>60</sup> Nakanishi 1991, p17.



From these four representative works of eighth century Japan, it is fairly clear that the continuing adaptation of using characters either logographically or phonetically never stopped. But the trend of that period was to use characters more for their phonetic values in order to record the Japanese language. This is a natural evolution towards the assimilation of Chinese characters in Japan, because Chinese syntax and grammar are much dissimilar to Japanese, so a phonetic orthography seems to be a more practical approach in general.<sup>61</sup> Hence that in this period the works written by the Japanese, in the case of using Chinese characters as phonograms to represent the Japanese language, although still looking fairly similar to that of the Chinese, were impossible for the Chinese to comprehend.

On the other hand, Japanese nationalism had been steadily rising since as early as the seventh century. The earliest example was probably the sovereign letter (607) by Prince Umayado/Shōtoku Taishi (JP: 聖徳太子 574-622) to the Emperor of Yang (CH: 炀帝 569-618, r. 604-618) in the Sui (CH: 隋 581-619) Dynasty of China, which stated: 'From the sovereign of the land of the rising sun to the sovereign of the land of the setting sun.'<sup>62</sup> This tone was considered extremely arrogant by the Chinese court at that time, because historically speaking, Chinese people treated their neighbours as no more than 'barbarians' and subordinate states.<sup>63</sup> Thus this bold proclamation was in a sense epochal in Japanese history. Also important was the fact that in later times, after the fall of the Tang (CH: 唐 618-907) Dynasty in 907, China suffered from continuing civil wars in the following Five Dynasties and Ten Kingdoms Period (CH: 五代十国 907-960), with the result that the international diplomatic and trade system in East Asia deteriorated, giving the Japanese 'breathing space' to address internal matters rather than trying to catch up with China. And as a further result in turn, the Japanese refined (not created) *kana* (JP: 仮名) (literally 'borrowed names') syllabaries in the following period, a unique way of transforming the characters or the radical/parts of characters into phonograms to facilitate direct

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<sup>61</sup> Japanese authors of this period certainly had dissimilar viewpoints about how to adapt Chinese characters in the Japanese language. For example, the often convoluted orthography of the *Manyōshū* and the pluralistic manyōgana usage in *Nihonshoki* – which is to say, often a practical approach was not adopted.

<sup>62</sup> Atsuji 1994, p221.

<sup>63</sup> Note that Japanese (also Koreans) are referred to by Chinese as *yi* 夷 in most cases, which means more or less 'semi-barbarian' compared with *man* 蠻 – total barbarians. And the location of Japan, in the eastern sea from China, coincides with the East Heavenly Islands ideology in Daoism, possibly also contributing advantageously to the image of Japan. Etymologically speaking 夷 has 人 'person' as a component, whereas 蠻 has 虫 'wild-life' – particularly reptiles and insects.

representation of the Japanese language.<sup>64</sup> This will be discussed in the next section.

### 2.1.5 *Katakana and Hiragana*

If there had not been the invention of *kana* which were derived from Chinese characters, then there would not be any Japanese culture in the first place.

Yamamoto Shichihei<sup>65</sup>

One of the early assertions or expressions of separate Japanese identity was the development of a system of phonetic symbols to transcribe the sound of the Japanese spoken language, unrelated to Chinese.<sup>66</sup> Initially, the Japanese struggled to use *kanbun* for recording their written works, but for the oral based works like poems and folk-songs, the use of Chinese syntax was simply inappropriate. And that was the main reason that Japanese began to use what was called the *manyōgana* (JP: 万葉仮名).

Presently, following the same phonetic methodology as the *manyōgana*, the Japanese created *katakana* ('one-part *kana*') and *hiragana* ('common cursive *kana*'), both originating from characters, although it is hard to tell by the forms of these two types of *kana* in modern days. *Hiragana* derived from cursive stylized Chinese characters (JP: 草書体 CH: 草书); *katakana* derived from the radicals or components of Chinese characters. Both types of *kana* were devised in relationship with the *kuntenbon* (JP: 訓点文), which is a type of text in which various signs and symbols (*ten*, or *kunten*) have subsequently been added (in Japan) to aid in the text being read or 'decoded' as Japanese.<sup>67</sup>

But these two new types of *kana* were not made overnight. There was also a transit stage in which after the practice of *manyōgana*, which mainly used unabbreviated Chinese characters as phonograms, the Japanese began to use abbreviated forms or simplified shapes of characters as phonograms. For example: ム for the sound of 'mu' derived from 牟; タ for

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<sup>64</sup> *Kana* itself – or at least individual *kana* symbols – were created earlier than the tenth century, since there were *kana*-like signs in documents dating from the late eighth century. To all intents and purposes, *kana* could not be created in one day, just as characters could not be created in one day. For detailed information refer to Seeley, Christopher 1991, Chapter Four.

<sup>65</sup> Yamamoto in Nakanishi and Yamamoto, 1991, p19.

<sup>66</sup> Murphey 1997, p205.

<sup>67</sup> Seeley 1991, p62. For detailed information refer to Seeley, Christopher 1991, Chapter Four.

the sound of 'ta' derived from 多, 𠂔 for the sound of 'ma' derived from 万 and so on.<sup>68</sup> These can be seen as the ancestors of modern day *katakana*, but these abbreviations were not uniform in the early stages. As for the *hiragana*, it also experienced a transiting stage through a process of cursivization called *ryakutaigana* (JP: 略体仮名 literally 'abbreviated phonograms').<sup>69</sup>

One thing worthy of mention is that, as Seeley also points out: 'As with the phonogram principle itself, the isolating technique [separation and reduction of elements] can already be seen in texts written in China at a period which antedates the adoption of writing in Japan. For example... *Moriya Kōzō shūshū hōkaku kiku shishinkyō zuroku* contains the following **isolating forms**<sup>70</sup>: 同 for 銅, 竟 for 鏡, and 羊 for 祥.' ... Abbreviated forms such as those just cited show the Chinese script as having turned full circle in terms of the structural principles of characters of the *xingsheng* (semasio-phonetic) type'.<sup>71</sup>

To explain this matter in detail: firstly, etymologically speaking, the Chinese characters 同, 竟, and 羊 have the meaning of 'same', 'ending' and 'sheep' (Group A) respectively. In later periods, they also acquired the meaning of 'copper', 'mirror' and 'omen' (Group B) respectively due to the same (or very similar) pronunciation between 'same-copper'; 'ending-mirror'; 'sheep-omen' in the Chinese language. Thus when these three Chinese characters are used for the meaning of Group B, they are already phonetic symbols (CH: 假借 JP: 仮借). Even at the time when the semasio-phonetic characters '銅, 鏡, 祥' were already created, evidence shows that '同, 竟, and 羊' were used simultaneously not only for their original meanings (i.e. 'same', 'ending' and 'sheep') but for their 'extended meaning' as well ( i.e. 'copper', 'mirror' and 'omen' ). Thus overall, '同, 竟, 羊' are the prototype/ancestral Chinese characters for '銅, 鏡, 祥', as well as 'abbreviations'. This technique is somewhat quaint, and was used more often in seals, inscriptions, and similar. There are several reasons for this. One is that in a confined space such as a seal, a more complicated character would sometimes look aesthetically unpleasing especially in comparison with a less complicated character alongside; also it is undoubtedly more difficult to make a seal/inscription full of characters with numerous strokes rather than simpler characters. Furthermore, the quaintness of the characters may be exactly what the Chinese literati were after. In any case, although this type of abbreviation of the characters was not unprecedented, the Chinese in the end have not gone the same path as *kana* in Japan did –

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<sup>68</sup> Seeley 1991, p60.

<sup>69</sup> Seeley 1991, p60-61.

<sup>70</sup> Bold type added by the author of this thesis for emphasising purpose.

<sup>71</sup> Seeley 1991, p60-61. *Xingsheng* 形声 is the Chinese word for semasio-phonetic.

that is to say, using parts of characters as mere phonetic symbols.<sup>72</sup>

Overall, it is true for Japan that in the eighth century, the Japanese did successfully transfer character-originated symbols into *kana* syllables to represent Japanese language phonetically. This was a path which the Chinese never chose, no matter having its pros as well as cons.

The new scripts constituted a development of enormous significance. Not only did they provide for the first time a very simple means of representing Japanese directly, but also it had an influence on the subsequent history of writing in Japan that is difficult to overestimate.<sup>73</sup>

Having said that, the Chinese characters (along with *kanbun*) continued to be highly regarded by the Japanese literati. This can be seen from the term *kana* itself. Nowadays, *kana* are written in *kanji* as 仮名 (字), but before the simplification of characters, it was written as 假名. Both 仮 and 假 have meaning relating to ‘temporary, provisional’; thus *kana* means ‘temporary script’.<sup>74</sup> By contrast, characters were referred to historically as *mana* 真名(字), which means ‘real script’. The Japanese scholars in the Middle Ages probably would never have thought that one day *kana* would acquire the same importance in the Japanese writing given its humble beginnings.

Furthermore, *katakana* and *hiragana* were used differently from early on. On the one hand, *katakana* was mainly used by men (who were the majority of character learners) as a form of subscript to annotate the Japanese-fashioned usage of characters. On the other hand, *hiragana* was mainly used by women, the majority of whom were prevented from character learning.

When the famous Catholic missionary Spaniard Francis Xavier (1506-1552) reached Japan in the sixteenth century (1549), he wrote that Japan is an amazing country where there was not even one illiterate person.<sup>75</sup> But on quite the contrary, roughly in the same historical period,

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<sup>72</sup> Certainly it is only natural to use parts of characters as a type of shorthand symbol in scribbles, and historical evidence of that written by the Chinese writers are found, especially in the manuscripts of Buddhist Sutras. However, it is not systematic (i.e. one abbreviation for one character, not for all the characters with the same pronunciation) nor it is a recognised practice in the serious/official matter of writing and in printing. Other reasons for not using characters as phonograms in China may be as simple as just ‘scholarly tradition’ or ‘prestige’.

<sup>73</sup> Seeley 1991, p59.

<sup>74</sup> Takashima 2001, p89.

<sup>75</sup> Yamamoto in Nakanishi and Yamamoto, 1991, p26.

when a Korean by the name of Kanhan was brought back to Japan as a captive during the Japanese invasion of Korea in 1592 led by Toyotomi Hideyoshi (豊臣秀吉 circa 1536-1598), he wrote that Japan was a barbarian country in which not even one person could read, not even the prime minister (CH: 宰相) of Hideyoshi's court.<sup>76</sup> These two seemingly contradicting records are in fact both right, because Francis Xavier was talking about *kana* writing while Kanhan was mentioning the lack of ability to write characters by the Japanese.<sup>77</sup> This clearly showed Kanhan's attitude towards *kana* (possibly also representing Koreans' attitude at the time) – if it is not written in Chinese characters, it is not a script.

## 2.1.6 Further Developments

Although writing in *kana* is simpler than writing in characters, the East Asian literati at that time, under the influence of the strong Chinese culture, thought that Chinese characters were definitely more 'classy' and meaningful. Also because without knowledge of Chinese characters, one could not read Chinese books of literature, technology, and so on which were obviously amongst the highest level of works in the world at that time. Thus the Japanese adopted the technique of mixed character-*kana* orthography (JP: 漢字仮名混じり文), which worked almost like a middle ground. Aside from the Japanese need and preference for Chinese characters, another reason for not solely using *kana* as the national script lies in the characteristic of the Japanese language itself. In short, the Japanese language is an agglutinative language, thus to record Japanese with *kana* alone would inevitably lead to prolixity of the text. As aforementioned, even before the invention of *kana*, the principal author of *Kojiki* – Ō no Yasumaro – had already considered writing in the Japanese style, in phonogram notation by using characters as pure phonograms, but rejected this possibility for the main prose text on account of its prolixity.<sup>78</sup> Further information can be found in Seeley, Christopher 1991, Chapter Five.

All in all, the mixed character-*kana* orthography has stood the test of time over the centuries, since it is still in use by modern-day Japanese.

To conclude, regarding the historical writing in Japan, it is clear that almost the entire Japanese writing system, including *kanbun*, *hentaikanbun*, *manyōgana*, *hiragana* and *katakana*, all have remarkably strong connections with their roots deeply planted in Chinese characters. But why did Japanese people choose Chinese characters and modify them for the

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<sup>76</sup> Idem.

<sup>77</sup> Idem.

<sup>78</sup> Seeley 1991, p44.

purpose of recording their own language? Did they have any other choice? Probably not. The Japanese archipelago is located in the easternmost part of Asia, its closest neighbours being China and Korea. Before the initial contact with the West in the sixteenth century, China was the only superpower Japanese people ever encountered, so if the Japanese people wanted to introduce any more-advanced culture or technology from overseas at all, it had to be a Chinese fashioned one.<sup>79</sup> (Also note that other foreign cultures from places such as India and the Middle East had already been ‘digested’ and ‘transformed’ by the Chinese and had become a part of the Chinese culture before spreading to Japan. This matter will be discussed in later chapters.)

## **2.2 Historical Writing in Korea with its Influence on Japanese Writing**

The Korean peninsula is situated inbetween the vast Chinese continent and the Japanese archipelago. Because of its important geographic location, Korea has long served as a bridge between China and Japan in more ways than one. In immigration to Japan from the west and in times of war in East Asia it was a critical territory for advancing both eastwards and westwards, and more importantly, early Chinese culture – for example, Confucianism, Chinese texts, Chinese characters, Chinese words, Sinified Buddhism – went on to Japan after first having been absorbed by Korea.<sup>80</sup> For the above reasons, when discussing the historical writing of Japan, one should also pay attention to the development of writing in Korea, since they greatly influenced each other in many ways. Therefore in 2.2 we will give a concise introduction of historical writing in Korea and will also compare it with its Japanese counterpart. The adaptation and re-creation of Chinese characters in Korea did not only show a similarity between Japan and Korea, but more importantly it seemed to be a natural choice of Korean and Japanese when they had tried to use a foreign script to write their own languages.

The Korean language is traditionally regarded as a member of the Altaic family of languages and is somewhat similar to Japanese.<sup>81</sup> It has been spoken on the Korean peninsula for more

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<sup>79</sup> Atsuji 1999, p194.

<sup>80</sup> Taylor and Taylor 1995, p186.

<sup>81</sup> There are some scholars who support a theory that the Korean language is an isolate language. Also there are suggestions that northern Korean and southern Korean could have been different languages in earlier stages, further complicating the issue. At this point there seems to be no clear evidence to prove either of them is wrong, since almost all the records are written in Chinese

than two thousand years but has only had an indigenous writing system since the fifteenth century.<sup>82</sup> Chinese exerted an early influence on Korean, and loan words from the Chinese now comprise about sixty percent of the Korean vocabulary.<sup>83</sup>

Ancient Cosen (Korea 朝鮮) is subdivided into three periods: the Tankwun Cosen, the Kica Cosen, and the Wiman Cosen periods.<sup>84</sup> While the Tankwun 檀君 Period was more legendary than factual, the Kica Cosen 箕子朝鮮 and the Wiman Cosen 衛滿朝鮮 were both founded by Chinese, one named Kica 箕子 around 1120 BCE, and the other named Wiman 衛滿 around 194 BCE respectively – according to the Korean history book *Samkwuk Yusa* written in the thirteenth century (literally the *Memorabilia of the Three Kingdoms* 『三国遺事』).<sup>85</sup> Thus it is fairly natural to understand the strong Chinese influence upon Korea in ancient times.

Before the invention of *hangul* – the national script of Korea – Koreans wrote in Chinese characters only (in Korean, the Romanisation for ‘Chinese character’ is *hancha/hanja* 漢字). Relics such as a Chinese sword excavated in Pyongyang 平壤, the present capital of North Korea, bears a hallmark inscription with a date corresponding to 222 BCE, and a stone monument with carved characters, regarded as the oldest of its kind in Korea, was erected in 85 CE in the era of Nangnang (樂浪郡 also known as Lelang), the longest lasting Chinese commandery, in today’s Pyongan Namdo (平安南道) Province of North Korea.<sup>86</sup> However, the first evidence of writing in the Korean language was an inscription on a stone stele dated to 414 BCE, which was entirely written in characters, but several characters on the stele were used phonetically to write Korean names.<sup>87</sup> As mentioned earlier in this chapter, the earliest evidence of Chinese script in Japan dates around the first or second century, which is hundreds of years later than those found in Korea. Geographically speaking, it is fairly natural, since the Korean peninsula lies roughly half way between the Shandong (山東) peninsula of eastern China and Kyūshū (九州) of western Japan. As aforementioned, it was not impossible

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characters. One tends to support the idea that some East Asian languages such as Korean and Japanese are related to a certain extent. Since the Korean peninsula (and parts of Manchuria and eastern Russia, both historically and presently) in which the Korean users resided is not far from other populated regions in East Asia, it is not likely that the Korean language would be an isolate language.

<sup>82</sup> Grant 1982, p11.

<sup>83</sup> Idem.

<sup>84</sup> Sohn 1999, p37.

<sup>85</sup> Idem. Note that there are disputes on the dates of all these three periods of ancient Korea, even disputes about whether they were factual. But the Chinese influence of the later two periods is quite possibly true.

<sup>86</sup> Taylor and Taylor 1995, p203.

<sup>87</sup> Rogers 2005, p69.

to sail (or rather, to be blown) directly to Japan, but in ancient times, due to the lack of sophisticated navigation and shipbuilding skill, it was probably easier and safer to travel eastward from China through a land route via Korea or through a sea route via the coast of Korea (especially for people not familiar with sailing). Each civil war, each nomadic invasion, each famine, each uprising, would see Chinese people leaving their shire for a better place, and those refugees/immigrants who headed eastward would in all probability arrive in Korean territory first before they could reach Japan. This helps explain why, at an official level, Korean authorities made formal diplomatic contacts with the Chinese dynasties centuries before the Japanese did.

As a result, it was not surprising that as early as between the third and fourth centuries CE, Chinese characters came to be used among the elite in the three kingdoms on the Korean peninsula: Silla 新羅 (57 BCE-935 CE); Goguryeo 高句麗 (37 BCE-668 CE); and Baekje 百濟 (18 BCE-660 CE). One also notes that the Koreans were the first non-Chinese to learn and use characters.<sup>88</sup> But just like the Japanese language, the Korean language is agglutinative in its morphology and SOV in its syntax, which totally differs from the Chinese which is non-agglutinative and SVO in syntax, and thus the Korean people tried various ways to fit the characters to their language, some being very similar to the Japanese counterpart.

In the beginning, the Koreans wrote characters/*hanja* in Chinese syntax like Japanese did, but that did not fit in very well because of the indisputable differences between the Chinese and Korean language. Gradually, the Koreans invented a form of writing known as *itwu* ‘clerical writing’ (CH: 吏讀 JP: 吏讀 also known as *Idu*), in which the Sino-Korean words continued to be written with their *hanja*, and certain *hanja* were used for writing native Korean words and the verbal suffixes (that is to say, the *hanja* were used as phonograms); also the Korean word order was used.<sup>89</sup> This can be compared with the aforementioned Japanese *hentaikanbun* 変体漢文. Later a second type of writing, known as *hyangchal* ‘local letters’ (CH: 乡札 JP: 郷札) emerged, reminiscent of the Japanese *manyōgana* type of writing in which the characters are primarily used for their phonetic value, and Korean word order was used, and just like the *manyōgana*, *hyangchal* was mostly used for writing lyric poetry.<sup>90</sup> Aside from that, there was a third type of writing called *kwukyel* ‘oral fomulæ’ (CH: 口訣 JP: 口訣 also known as *gugyeol* or *kugyŏl*), in which simplified forms of characters were developed for writing the Korean grammatical morphemes. Chinese word order instead of Korean word order was used in this case. We also note that parallel to the Japanese *kana*,

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<sup>88</sup> Taylor and Taylor 1995, p203.

<sup>89</sup> Rogers 2005, p69.

<sup>90</sup> Idem.



*kwukyel* was developed for annotating Confucian and Buddhist texts written in Chinese.<sup>91</sup>

From the above, remarkable similarities can be seen in attempts to ‘localise’ Chinese characters into Korean and Japanese. These similarities may well be the result of mutual relations between Korea and Japan, while possibly, just like in other aspects, Koreans were perhaps the originators. But unlike the Japanese – who invented the *kana* system based totally on signs originated from simplified *kanji*/cursive writing *kanji* and *kanji* radicals – the Koreans created their national script, *hangul*, which shared far less direct connection with characters, though the influence from Chinese characters could still be seen in some aspects.

國之語音，異乎中國，與文字不相流通。故愚民，有所欲言而終不得伸其情者，多矣。予，爲此憫然，新制二十八字，欲使人人易習，便於日用矣。

世宗大王<sup>92</sup>

‘The speech sounds of Korea are distinct from those of China and thus are not communicable with Chinese characters. Hence, many people having something to put into words are unable to express their feelings. To overcome such distressing circumstances, I have newly devised twenty-eight letters that everyone can learn with ease and use with convenience in daily life.’

King Sejong<sup>93</sup>

*Hangul* (also known as *hankul* in the Yale Romanization) designates the native Korean script invented by King Sejong (r. 1419-1450), created in 1443 and promulgated in 1446 and one of the most scientifically designed and efficient scripts in the world.<sup>94</sup> Here we will only focus on the relation between *hangul* and *hanja*, but for detailed explanation of its phonology, etc. see Taylor and Taylor 1995 and Sohn 1999. The original name of the letters are called *Hunminjeongeum* 『訓民正音』 (literally ‘the correct sounds for the instruction of the people’); in North Korean, it is referred to as *Chosonkul* (Korean ‘朝鮮 *Chosen*’ script); in South Korean, the name *hangul* (Korean ‘韓 *Han*’ script) has been used since around 1900.<sup>95</sup>

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<sup>91</sup> Idem.

<sup>92</sup> Note that although King Sejong was supposed to promulgate the *hangul*, this preface of *Hunminjeongeum* was in fact written in characters and in perfect Chinese syntax. It is only natural this way since Chinese characters were the only script known to the Koreans before the invention of *hangul*.

<sup>93</sup> Quoted and translated by Sohn 1999, p130. Original text in *Hunminjeongeum* 『訓民正音』.

<sup>94</sup> King in Daniels. 1996, p219.

<sup>95</sup> Rogers 2005, p70.

## Illustration 2.4<sup>96</sup>

### Hangul consonants and vowels

ㄱ	ㄲ	ㄴ	ㄷ	ㄸ	ㄹ	ㅁ	ㅂ	ㅃ	
기역	쌍 기역	니은	디귄	쌍 디귄	리을	미음	비읍	쌍 비읍	
giyeok	ssang giyeok	nieun	digeut	ssang digeut	rieul	mieum	bieup	ssang bieup	
g, k	kk	n	d, t	tt	l	m	b, p	pp	
k, g	kk	n	t, d	tt	l, r	m	p, b	pp	
[k/g]	[kʰ]	[n]	[t/d]	[tʰ]	[l/r]	[m]	[p/b]	[pʰ]	
ㅅ	ㅆ	ㅇ	ㅈ	ㅉ	ㅊ	ㅋ	ㅌ	ㅍ	ㅎ
시옷	쌍 시옷	이응	지읒	쌍 지읒	치읓	키읔	티읕	피읖	히읇
shiot	ssang shiot	ieung	jieut	ssang jieut	chieut	kluek	tieut	pieup	hieut
s	ss	ng	j	jj	ch	k	t	p	h
s	ss	-ng	ch, j	tch	ch'	k'	t'	p'	h
[s]	[sʰ]	[Ø/-ŋ]	[tʃ/dʒ]	[tʃʰ]	[tʃʰ]	[kʰ]	[tʰ]	[pʰ]	[h]

Vowels (모음/母音)									
ㅏ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅡ	ㅝ
a	ae	ya	yae	eo	e	yeo	ye	o	wa
a	ae	ya	yae	ö	e	yö	ye	o	wa
[a]	[æ]	[ja]	[jæ]	[ʌ]	[e]	[jʌ]	[je]	[o]	[wa]
ㅟ	ㅠ	ㅑ	ㅓ	ㅕ	ㅗ	ㅛ	ㅜ	ㅠ	ㅝ
oe	yo	u	wo	we	wi	yu	eu	ui	i
oe	yo	u	wö	we	wi	yu	ü	üi	i
[we]	[jo]	[u]	[wʌ]	[we]	[wi]	[ju]	[ɨ]	[ɨ]	[i]

Although it is thought to be a very scientific and straightforward writing system by modern linguists, the Korean people at the time seemed not to have had a strong interest of it, if not rejecting it. One major reason is that, historically speaking, the Koreans were the pioneers of the adoption of *hanja* and Chinese culture and arguably the best, so the mere notion of writing in an alternative ‘homebrew’ script seemed alien enough for them.

Shortly after the creation of *hangul*, the Korean literate classes began to raise objections. One member of the Academy of Scholars, Ch’oe Malli 崔萬里 (?-1445), presented the king a now famous memorial, listing his reasons for objecting to the new script and according to him, barbarians like Tangut, Jurchen, Japanese and Mongolians possess their own scripts, but Koreans use splendid *hancha* (*hanja*) and Chinese text, as well as *Itwu* (cleric reading) to complement them; there was no need for the new ‘mean, vulgar, useless’ script.<sup>97</sup> Note that Koreans treated Japanese as barbarians at that time, arguably not only because of their

<sup>96</sup> “Korean Script” *Omniglot, Writing Systems and Languages of the World*, April-5-2010.

< <http://www.omniglot.com/writing/korean.htm> >

<sup>97</sup> Taylor and Taylor 1995, p212. Original text in *kanji* in Chinese syntax as ‘自古九州之内，风土虽异，未有因方言而别为文字者。唯蒙古、西夏、女真、日本、西蕃之类，各有其字。是皆夷狄事耳。无足道者……历代中国皆以我国有箕子遗风，文物礼乐，比拟中华。今别作谚文，舍中国而自同于夷狄，是所谓弃苏合之香，而取螬螂之丸也；岂非文明之累哉？’

domestic ideology but also because that they agreed with the Chinese concept that everybody is barbarian unless they adopt Chinese ways (most importantly ‘Chinese characters’), and in that the Koreans did the best.

Also it is quite possible that the fluctuating attitude towards China during different historical periods probably played an important role in the development of the national script in both Japan and Korea. In the case of the Japanese, they had strong national consciousness since as early as in the Sui Dynasty (581-618) – the earliest example (607) being the sovereign letter by Prince Umayado/Shōtoku Taishi 聖德太子 to the Emperor of Yang 炀帝 (r. 604-618) in the Sui Dynasty of China, written in a manner that put China and Japan in an equal position diplomatically: ‘From the sovereign of the land of the rising sun to the sovereign of the land of the setting sun.’ (although because there was no national script in Japan at the time, the letter was in fact written in Chinese: “日出处天子致书日没处天子，无恙。”). Hence it seemed that the Japanese ruling class was psychologically ready at that point to have their own script created. However, since the time-frame of Japanese national script’s development coincided with the most powerful/influential period of China, the Sui 隋, Tang 唐 and Song 宋 dynasties roughly from the seventh to thirteenth century, the Japanese ended up with *kana*, a heavily character-derived writing tool.

By contrast, the Koreans not only resided in a peninsula closer to mainland China than that of the Japanese archipelago, but also, as mentioned above, were the most Chinese-influenced state, so it was not unnatural that they thought Chinese characters should be the only script for civilized people. However, in the time of King Sejong around the fifteenth century, things might have changed to a certain degree. Firstly, Chinese customs and traditions such as Confucianism 儒学 and imperial examinations 科举 were *de facto* weakened in the Mongolian 蒙古 Yuan 元 Dynasty (1271-1368) when the Chinese were discriminated against by the Mongolian aristocrats, and combined with the Mongolians’ interest in non-Chinese cultures, this indirectly led to the decline of the international influence of the traditional Chinese culture. Secondly, in the following Chinese Ming 明 Dynasty (1368-1644), during the reign of Taizu Zhu Yuanzhang (太祖 朱元璋 r. 1368-1398) there had been serious diplomatic disputes – even military conflicts – between China and Korea regarding the nationality of the Jurchen people, the borders between China and Korean, and so forth.<sup>98</sup> These incidents possibly made the Korean rulers think again about the subordinate status of their kingdom, and acted as catalyst for the creation of the indigenous Korean script which undeniably shows a will for independent Korean literature and culture in King Sejong (r. 1419-1450).

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<sup>98</sup> For more information see Jiang 1998, p272-278.

In short, the high respect for China in the early stages of Korean history may answer the question of why the Koreans did not develop a more systematic script derived from Chinese characters such as *kana* invented by the Japanese. But in later periods, the conflicts with the Chinese empire and the disrespect towards the nomadic rulers of China possibly made Korean rulers rethink their stand-point in East Asia. Hence they decided to create a totally original and alphabetical script despite the fact that almost every step regarding the adoption of Chinese characters before *hangul* was almost identical between the Japanese and the Koreans – which is to say, from writing in complete Chinese syntax, to writing in an altered syntax but still using characters, to the stage of simplifying characters and/or use them as phonograms only. It is quite possible that the national consciousness is the key in such matters.

Having said that, the Koreans still used a mixed *hanja* (character)-*hangul* orthography along with Chinese and *Itwu* instead of pure *hangul* writing until 1949 in North Korea, and have continued to use *kanji* to a certain extent in South Korea even today. This can be compared with Japanese mixed character-*kana* orthography (漢字仮名混じり文), both of which are adaptations made to accommodate the agglutinative language spoken in Korea and Japan. The motivation behind this approach is of course also similar to the Japanese.

One thing noteworthy is that, after the time of Sejong, until the late nineteenth century, Korean dynasties continued to have a strong bond with the Chinese dynasties, and sometimes acted as a *de facto* subordinate kingdom, while Japan stayed independent throughout history largely thanks to its geographic position. Thus it is possibly true that for the reasons above, the Koreans had always thought *hanja* as something familiar but alien, and as a result they basically abandoned *hanja* after WWII, while the Japanese had thought they had domesticated *kanji* successfully as their national script and continued to use them after WWII with some restrictions, which in practice are milder than what they would appear to be.<sup>99</sup>

To conclude this section, we can consider the shape of *hangul*. The *hangul* letters one by one are not very similar to Chinese characters, but when they are combined into syllable blocks, each block has a squarish shape similar to a character.<sup>100</sup> King Sejong perhaps even referred

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<sup>99</sup> For example, the number of the official *jōyō kanji* (common-use *kanji*, 2,136 characters) + *jinmeiyō kanji* (*kanji* for personal names, 861 characters) is around 3,000 characters, while the number of common-use characters in China is around 2,500. Also the simplification of Japanese *kanji* is much less radical compared with its Chinese counterpart.

<sup>100</sup> Sohn 1999, p141.

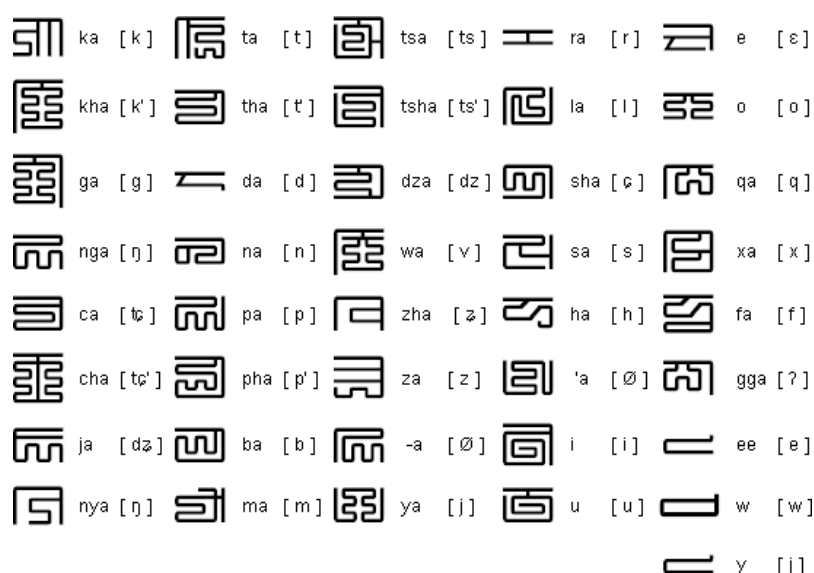
to Chinese characters for the creation of individual graphs.<sup>101</sup> In spite of that Taylor quotes Chong In-Ji's postface to the *Explanation and Examples of Hunminjeongeum* (1446) that:<sup>102</sup>

Our Monarch created twenty eight letters ... He named them “The correct sounds to instruct the people.” The letters depict the shapes of objects [the speech organs] and resemble the old seal...

The ‘old seal’ here refers to the Mongolian *Phags-pa* letters, a syllabic alphabet writing system created in the Yuan Dynasty (1271-1368).

### Illustration 2.5<sup>103</sup>

#### The Mongolian *Phags-pa* letters written in seal script style



**Above:** *Phags-pa* letters which are thought by some to be the inspiration of the shape of *hangul*. As one can see, there are indeed similarities in shapes between these two scripts.

Thus overall *hangul* could be a relatively original script, while the shapes of its letters were created from inspiration by not only the Chinese but possibly also the Mongolian scripts.<sup>104</sup> This would make sense because the creation of *hangul* in the 1440s was not far away from

<sup>101</sup> King in Daniels. 1996, p225.

<sup>102</sup> Taylor and Taylor 1995, p212.

<sup>103</sup> “Phags-pa Script” *Omniglot, Writing Systems and Languages of the World*, April-5-2010.

< <http://www.omniglot.com/writing/phagspa.htm> >

<sup>104</sup> The Mongolian *Phags-pa* letters themselves have a square-ish look, so their shape may be influenced by Chinese characters in the first place.

the Mongolian 蒙古 Yuan 元 Dynasty (1271-1368), a Chinese-Mongolian bilingual empire and arguably the largest empire ever on earth.

From the above, it is clear that almost the entire Korean writing system including *Itwu* 'clerical writing', *hyangchal* 'local letters', and *kwukyel* 'oral fomulæ' all have remarkably strong connections with their roots deep in Chinese characters. Compared with the Japanese (*hentai*)*kanbun*, *manyōgana*, *hiragana* and *katakana* development one can see a remarkable resemblance. The *hangul*, though, is much less influenced by Chinese characters except perhaps the overall aesthetic design.

The start of character writing in Korea was centuries earlier than that of Japanese, and immigrants from the Korean peninsula acted as teachers of characters to the Japanese people initially. Japan, caught up with Korea in later eras partially due to its independency brought by the geographic location of Japan on the map, and with China still being the main exporter of characters up till the late-nineteenth century, the script evolution in Japan and Korea were mutually influenced in more ways than one. This phenomenon certainly owes its credit to the close relationship between the Korean and Japanese language (and their users), but more importantly seems to be a universal choice reflecting broad shared principles utilized when the writing system for one language was borrowed and adapted to write another. (compare with the Akkadian cuneiform which used the cuneiform script both logographically and phonetically, or the Hyksos alphabet, which were created by selecting and isolating the phonetic parts of Egyptian hieroglyphs as individual sound symbols.)

Having said that, in the situation of East Asia, since the creator and main user of Chinese characters – the Chinese – stayed strong as a civilization in the majority of history, thus the 'classical' usage of characters, mainly as logograms, kept its important role in Japan and Korea, parallel to the 'neo' character related syllabic/alphabetic scripts, i.e. *kana* and *hangul*.

In addition, Chinese characters had influenced other nations' writing systems as well as the Korean and Japanese, such as the Khitan scripts, Tangut scripts, Jurchen and Manchurian scripts. These scripts are the legacy of the Character Cultural Sphere and will be briefly discussed in Chapter Three.

## 2.3 Historical Context of Characters in Japan

Endowed with an adequate physical base for the development of its own institutions and traditions, Japan was also profoundly affected by its location on the world map. At its closest point, the island of Kyūshū is about 120 miles from the continent, across the Korean Strait. It was over this route that continental influences entered Japan, for direct contact with China did not become general until late in the seventh century and, even then, remained hazardous. Although conquerors from the mainland may have played an important part in Japan's early history, Japan was too far away to be dominated by mainland powers. Foreign ideas, institutions, and techniques could be adapted to Japanese needs without military or political interference from abroad.

Schirokauer<sup>105</sup>

Chapter One already discussed the historical context of the Chinese characters in China with earliest examples dating back to the Shang Dynasty. In Japan however, the first extant evidence of characters dates back only to first or second century CE, which is roughly one thousand and five hundred years later than their first appearance on the continent. Even so, Chinese characters were initially used merely as a foreign writing tool by the Japanese (for diplomatic purpose, and so forth) and stayed that way for centuries to come. It is not until the Japanese have successfully 'domesticated' characters into their national language before one can survey the historical context of characters which reflects the life of Japan instead of China. Having said that, caution is still needed during analyses for certain reasons:

- 1) Nowadays, the majority of scholars agree that the Chinese characters are created by ancient Chinese people independently, thus there seems to be very little cross-cultural contamination when discussing the historical context of characters in China. For example, as aforementioned in Chapter One, the Chinese character 象 'elephant' is written as a hand over an elephant's trunk, indicating the domestication of elephants in ancient China is very likely to be true. Another example is that the Shang Dynasty Chinese used sea shells as commodity currency, thus more than a dozen characters relating to 'money, economics' have a 貝 'shell' radical. Later, the Japanese also adopted these characters but one notes that the historical context of these characters is that of Chinese not Japanese.

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<sup>105</sup> Schirokauer 1978, p131.

- 2) Although the early evidence of writing in China, that is the OBI and early bronze script showed strong pictographic features, by the time Chinese characters made their way to Japan, the pictographic feature had already diminished to a certain extent. Thus the study of the historical context of characters in Japan has a stronger link with the logographic usage of the character, not the shape of the character itself.

After the adaptation of characters in Japan, some of the characters or usage of characters began to manifest a Japanese influence. Below are a few examples.

- i) Cases in which Japan inherited the usage/nuance of the ancient character but not China. For example:

Change of the historical context of the character 箸 (chopsticks).<sup>106</sup>

There is no archaeological evidence that people in the Shang Dynasty had already invented chopsticks. The cutlery unearthed from the Shang tombs are mainly forks and spoons made of animal bone, along with what seems to be toothpicks. In the oracle bone script, the character for chopsticks is also absent. Furthermore in the oldest extant poetry book of China – *Book of Songs* (CH: 诗经), there is no occurrence of the character 箸 either.<sup>107</sup> The earliest evidence of chopsticks was excavated in Xiang Yun County, Yunnan Province in 1964. According to the specialists, these chopsticks made of copper were created around 495 BCE, which is to say near the end of the Spring and Autumn Period (CH: 春秋时期 770 BCE-403 BCE or 476 BCE). Since these chopsticks were made of copper, it is possible that chopsticks made of wood could have existed even before that, but since wood would decay underground, thus there would be no remains left.

In any case, from the Spring and Autumn Period, chopsticks probably would have already been used as cutlery by the Chinese. Chopsticks made of bamboo have a ‘bamboo’ radical as shown in *zhu* 箸, chopsticks made of wood have a wood radical as shown in *jia* 桠. However, later 箸 became the prevailing character for chopsticks of all kinds of materials.

After the introduction of the character 箸, Japanese kept using the very same character even today. However, the character for chopsticks in China 箸 *zhu* was replaced by another

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<sup>106</sup> Based on Atsugi 1994 [2], p21-27.

<sup>107</sup> Atsugi thus claims that the chopsticks were probably not invented until 500 BCE. Scholarship differs on the chronology of the poems included in *Book of Songs*. Atsugi claims 800 BCE-500 BCE, though some claim circa 11<sup>th</sup> century BCE-6<sup>th</sup> century BCE, or 10<sup>th</sup>-7<sup>th</sup> century BCE.



newly invented character 筷 *kuai*. The first appearance of this character can be traced back to the Ming Dynasty (1368-1644). 筷 is a semasio-phonetic character, consisting of a bamboo radical on top which indicates the material being bamboo (or just trees/wood in general), and a phonetic part 快 which gives a hint to the pronunciation *kuai* but in the meantime also has connotations of ‘fast, speedy’.<sup>108</sup> On the contrary, the pronunciation of the character 箸 is *zhu*, which is the same in Chinese as the character 住 meaning ‘to stop, to stay’. As the idiom *Nan Chuan Bei Ma* 南船北马 suggests, in pre-modern China, in northern regions, people used horses as the main transportation, while in southern regions, boats were the main means of transportation. Especially in the case of the Grand Canal, which is the main route connecting northern and southern China, countless goods and personnel were being shipped on sailing vessels every day. Needless to say, sailing ships rely mainly on the power of wind, thus without wind, ships would have to stay in the same place sometimes for days. For nautical reasons, the crew on the ships then hated any term relating to *zhu* 住 (to stop), as a result they believed that using *zhu* 箸 to eat food would bring bad fortune, that is stopping the vessel, and hence created an alternative character *kuai* 筷 based on *kuai* 快(to go fast).

Besides what was mentioned by Atsugi above, we can add some historical context regarding the use of the character 箸 in Japan. In *Wei Zhi · Wo Ren Zhuan* (CH: 《魏志·倭人传》 the record of the *Wo* people in the *Book of the Kingdom of Wei* (220 CE-265 CE), a part of the *Book of Three Kingdoms* 《三国志》), there were records of Japanese table manners which quote ‘食饮用筴豆, 手食’. Translated as ‘Eating with bamboo basket and hand, drinking with stemmed bowl’, this record shows that at the time Japanese people have not invented chopsticks on their own, thus the later adoption of chopsticks in Japan probably had connection with the continental influence from China. Another factor worth mentioning is that, the boats in the Grand Canal of China did not rely that heavily on wind as Atsugi suggested.<sup>109</sup> In fact, there were already water-level adjusting mechanisms built in the canal to make sure that the vessels go their way as intended (certainly facing the wind would help tremendously). As a comparison, the sailing ships at sea may rely more heavily on the wind, thus the sailors’ preference for the character pronounced *kuai* rather than *zhu*.

The Japanese, although using the same character 箸 for ‘chopsticks’ as the ancient Chinese did, normally pronounce it in *kunyomi* (native Japanese pronunciation) as *hashi*. Thus the Japanese do not think of any ominous suggestion and need not adapt to the new character 筷 for which the Chinese created later, notwithstanding the fact that sailing in Japan would

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<sup>108</sup> As mentioned in the previous chapter, the phonetic part of the character sometimes contributes to the meaning of the whole character as well.

<sup>109</sup> Atsugi 1994 [2], p25-26.

have been arguably even more common than in China.

The example above shows that in some cases, Japan has inherited the usage/nuance of the ancient character but not late/modern China.

- ii) Cases in which the meaning or nuance of a particular character in China and Japan shows dissimilarity due to different context. For example:

The subtle difference in meaning of the character 国 in China and Japan due to different historical context.

The character 国 in the eyes of Chinese.

国, traditional form written as 國, written with 或 plus 口. In oracle bone script, it is written as 𠂔 (或) consisting of a halberd on the right and a square on the left, possibly meaning 'city walls protected by men at arms', hence the meaning 'state'. Later this symbol is borrowed phonetically to represent the homophone meaning 'perhaps, or' – 或. In order to differentiate the two characters, 國 'state' became to be written with another layer of the city walls encircling the original symbol – 囗. Walls (and moats) seemed to be universal in the early power-centres of human history, whether it is in China, Japan or anywhere else. Indeed, before the invention of canons, city walls served as irreplaceable defensive structures against invaders, combined with armed forces, they acted as the foundation of a state as shown vividly by the shape of the character 國 itself. However, in the case of China, in as early as 221 BCE, the first united and highly centralized empire – Qin 秦 – had already appeared in history. After the transition of a long and united Han Dynasty (206 BCE-220 CE) which followed Qin, although China was separated and re-united several times during history, the ideology of China being one country (or better still as one civilization) had already been accepted by most people who lived therein. Even during the time of separation, regional leaders (often as self-claimed kings/emperors) were more often than not, also quite enthusiastic about uniting China. For example, during the rivalry between Jin Dynasty (CH: 金朝 1115-1234) which controlled northern China and Southern Song Dynasty (CH: 南宋 1127-1279) which controlled southern China, one of the emperors of Jin by the name of Wanyan Liang (CH: 完颜亮 r. 1149-1161) wrote a Chinese poem as:

《南征至维扬望江东》

万里车书一混同，江南岂有别疆封？ 提兵百万西湖侧，立马吴山第一峰！

[Title] *Looking over the South of Yangtze River after Marching to Weiyang*<sup>110</sup>

In the ten-thousand-mile (Chinese territory), the standard for the (wheel base) of the  
cart and script is the same.

(Hence) how could the region south of Yangtze River be a different state?

(I am going to) lead a million soldiers to go to the vicinity of the West Lake.<sup>111</sup>

(And) ride the horse onto the peak of the Mt. Wu!<sup>112</sup>

One must bear in mind that the emperors of Jin were in fact descendents of the nomadic Jurchen invaders coming from the north. Nevertheless, as shown in the above poem, they seemed to have supported (or at least acknowledged) the ideal of a unified Chinese empire after being assimilated into Chinese culture, even though they and their ancestors had never even physically set foot in southern China (south of Yangtze River), including Wanyan Liang himself.

On the other hand, Southern Song, which was the direct successor of the defeated Northern Song (CH: 北宋 960-1127), although lacking the actual military capability against the arguably stronger nomadic cavalry forces of the Jin Dynasty, gave birth to one of the most undisputed and celebrated heroes in all Chinese history – general Yue Fei (CH: 岳飞 1103-1142). Throughout his life, Yue Fei fought with one goal and one goal only – the reunion of China. Although Yue was later killed in the Song capital Lin'an (currently known as Hangzhou) in what seemed to be a political conspiracy in the Song court, his deeds were celebrated by the people, even including a Jin emperor by the name of Wanyan Jing (CH: 完颜璟 r. 1189-1208) who once remarked: “飞之威名战功，暴于南北”，translated as ‘Fei’s military achievements are well-known in both the North and the South’. Note that first of all, if Emperor Jing saw Southern Song as another country, he would probably not speak so highly of a general of an enemy state, especially given that Yue Fei was the number one arch-rival of the Jin Dynasty and Yue’s troops were responsible for hundreds of thousands of deaths of Jin Dynasty soldiers. Secondly, he spoke of only ‘the North and the South’ without even mentioning the name of the two dynasties, as if he thought it was merely a civil war between northern and southern China despite the fact that both regimes had their own era names

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<sup>110</sup> English translation by the author of this thesis. Weiyang is a place name near the Yangtze River.

<sup>111</sup> West Lake (CH: 西湖) is a famous tourist spot in Hangzhou – capital of the Southern Song Dynasty.

<sup>112</sup> Mt. Wu (CH: 吴山) is a renowned mountain in Hangzhou. The mountain and the West Lake are seen as symbols of the then capital of Southern Song.

and emperors.<sup>113</sup>

All in all, for the people who accepted the traditional Chinese values, there can be only one China, which is 中国 *Zhongguo* ‘middle kingdom’. In this sense, the better translation of 国 may not be ‘state’ or ‘country’, but rather ‘civilization’. The meaning of ‘vassal states’ for the character 国 had become a very minor meaning in China, especially after the Qin Dynasty.<sup>114</sup> The (somewhat obsolete) meaning of ‘hometown’ for the character 国 in Japan which presumably is derived from ‘vassal state’ in Japanese, does not exist at all in Chinese. On the other hand how do Japanese see the character 国?

The character 国 in the eyes of Japanese.<sup>115</sup>

In his work, Morimoto suggests that 国 has dual meanings to the Japanese. Although Japanese people obviously live in the country/state of Japan, when thinking about the character 国, most people think about their hometown *kuni* instead of *nihonkoku* 日本国. As a result, in the 国 *koku* of Japan, there are various 国 *kuni* co-existing everywhere. This linguistic phenomenon reflects the history of Japan, in which numerous small states co-existed, particularly during the Sengoku Period (JP: 戦国時代 1467-1568). In this period ‘お国入り’ meant the coming of a feudal lord into his fiefdom; ‘お国替え’ meant changing a lord’s fiefdom to someplace else. Before the modern Western definition of ‘state’ was introduced into Japan, the Japanese seemed to lack the ideology of seeing Japan as one ‘state’. The reason for it may be because that Japan is an island country, with its natural border being the ocean, thus for a long time in history the Japanese had no recognition of manmade national boundary, unlike the continental countries. All though on the surface these small states were eliminated during the Meiji Restoration (JP: 明治維新 from 1868), when the central government began to seize power over the whole of Japan through the Restoration of Imperial Rule (JP: 大政奉還 1867). The vestige of *kuni* continued to be a part of the Japanese identity even today. Thus for the average Japanese, it almost seems that he/she would have two citizenships, one belonging to Japan *koku* 国 as a country, the other to his/her birth place, in other words – *kuni* 国, which reflects the old feudal system.

The aforementioned remark by Morimoto reflects the fundamental differences between the

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<sup>113</sup> The twenty first century PRC government took one step even further, as it forced a stop to calling Yue Fei a national hero in some Chinese textbooks. The reason was that Yue was a civil war hero, not a national hero, which as strong as it may sound might be technically correct, since China is the name of a civilization, not the name of a nation.

<sup>114</sup> Vassal states continued to exist in China even after the Qin Dynasty, but because of the highly centralised political power in the capital, these states acted more like fiefdoms in reality.

<sup>115</sup> Based on Morimoto 1992, p146-152.

political structure of China and Japan historically. Unlike pre-modern China, which since its first dynasty Qin, had (in the majority of time) acted as a highly centralized imperial regime, in which theoretically all the land, all the people and absolute power belonged to the emperor/empress; in comparison Japan during the early periods, such as in the time of the so-called Queen Himiko (JP: 卑弥呼 circa r. 189 CE-248 CE) of the kingdom Yamatai (JP: 邪馬台) was more likely to be a united tribal authority over many small tribal lords. Records in *Wei Zhi • Wo Ren Zhuan* (CH: 《魏志 • 倭人传》 *Record of the Wo People in the Book of the Kingdom of Wei*) shows that there were at least thirty small 'kingdoms' in the Japanese archipelago “今使译所通三十国” and at least one 'kingdom' – *Guonu* 狗奴国 is independent from Yamatai “其南有狗奴国，男子为王，其官有狗古智卑狗，不属女王”. Later in history, in the seventh century Asuka Period (JP: 飛鳥時代), the *kokugunri* system (JP: 国郡里制) was introduced, dividing the regions of Japan into several layers of administrative divisions, the biggest of which being 国 *kuni* – a nomination which probably reflected a reminiscence of the tribal past. These administrative divisions were later supplanted by the *sengoku* feudal lords under the *shogunal* regime. Despite there being a central government, the feudal domains (国 *kuni*) retained considerable autonomy. As a result, there came to be two layers of meaning of the character 国 in Japan.

Having said that, although Morimoto claims that "The vestige of *kuni* continued to be a part of the Japanese identity even today", in reality the major meaning of the character 国 would be 'one's country'. Nowadays, the meaning 'birth place' having already become a minor meaning in Japan, reflecting the changes in society. The dual meanings of the character 国 existed more in history than in present.

The character 国 simply meant 中国 China or – better still – Chinese civilization to the Chinese, while it has had dual meanings in Japanese of both 'hometown 国 *kuni*' and 'Japan 日本国 as a nation', due to Japan's feudal past, the former reflecting the historical context (i.e. vassal states) of the native use of the character 国 in Japan, the latter reflecting the island civilization as a whole. In the present day, the meaning of 'one's country' is the prevailing meaning of this character in Japan, once again reflecting the changes in historical context, that the feudal ages have already gone and Japan is now one country and one civilization in the modern day.

Another noteworthy character which has dissimilar meanings between China and Japan is 嵐. Instead of societal difference (as seen in 国), the discrepancy in meaning for this character may derive from the difference of the natural environment between China and Japan. In Chinese, the character 嵐 has a sole meaning of 'hillside/mountain mist, vapour' and this meaning has not changed much throughout history. In Japanese, however, according to the 5<sup>th</sup> edition of the *Kōjien*, the meanings of the character 嵐 are A) a mountain storm or windstorm on a mountain; B) as an extended meaning of item number one, a rainstorm, tempest, typhoon; C) (metaphorically) a storm of something. It is clear that the three meanings of 嵐 in Japanese are closely connected. Since in Japanese this character is almost always pronounced as *arashi*, which is a native Japanese reading (as opposed to a

Sino-Japanese reading), it is possible that the meaning of this character may be a Japanese 're-invention' of the components of the character, which is indeed 'mountain 山' plus 'wind 風'. In a way, the Chinese meaning of 'mountain mist, vapour' is the odd one, since the Japanese interpretation of the character seems more logical considering the structure of the character. In any case, one surmises that the different meanings of the character in Chinese and Japanese may have connections with the different natural environment between the two countries. Although China is a vast country and does have a long coastline, until quite recently in history (probably not until the promulgation of the Open Policy from the early 1980s), the political and economic centres of China were more likely to be along big rivers and plains. As a result Chinese culture does not emphasize seaside, ocean, sea voyage, and the like. Also, most mountains in China are away from the coastline and a great number of them are famous for the misty scenery around their peaks, which is highly regarded in Taoism. Japan, however, being an island country, is more prone to have windy weather, such as tempests in mountains and typhoons near the coast.<sup>116</sup> Certainly, by no means is the windy weather not experienced by the Chinese, but in comparison, perhaps it is not as frequent as in Japan. And vice versa, it is also true for the mountain mist. It is difficult to tell whether the meaning 'storm' in Japanese is an extended meaning from the Chinese 'mountain mist', or simply a borrowed meaning for its shape/components. But in any case, it is quite possible that the natural environment may have played a role in the difference of the meaning of this character between a continental country and an island country.

- iii) Cases in which Japanese linguistic context brings about new meanings of some characters.

There are a certain number of characters that due to their linguistic context in Japanese, have acquired meanings that cannot be found in Chinese. One example is 召, the Chinese meaning of which is 'to call up, to convene'. In a Japanese context, it is also used in honorifics and hence eventually acquired other meanings such as 'to eat, to drink, to wear'. Other examples include 遣, 兼. Proportionally speaking, this is a minor category.

- iv) Cases in which the meaning or nuance of a particular character in China and Japan shows no obvious difference.

This category may be the most prevailing category of the four, owing to the role of the Character Cultural Sphere, especially after the stage in which characters used in China were more 'reversely' influenced by their Japanese counterparts during the modernization of

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<sup>116</sup> Also being a narrow shaped country, almost any place in Japan, including the mountains, is not far away from the sea (compare with New Zealand).

these two countries from the nineteenth century. Details will be given in Chapter Three.

It is possible that in this thesis, when comparing the etymology of characters (using materials such as OBI and *Shuo Wen*) with their modern day meaning in China and Japan respectively, the result might be similar in a big picture, yet also it may very possibly show a certain degree of variation due to the difference in meaning between characters used in China and Japan. The understanding of these differences is of great importance when comparing the semantic evolution of characters between China and Japan. Details will be given in Chapter Five.

## Chapter Three:

# Characters in the Chinese Character Cultural Sphere, and their Role and Impact

True glory consists in doing what deserves to be written; in writing what deserves to be read; and in so living as to make the world happier for our living in it.

Pliny The Elder<sup>1</sup>

Humankind is defined by language; but civilization is defined by writing.

Peter T. Daniels<sup>2</sup>

In the first and second chapters of this thesis, we have examined the evolution and the historical context of Chinese characters in China and Japan respectively. In this chapter the perspective will be slightly changed – it will mainly discuss the role of Chinese characters in the bigger picture – in the relationship involving East Asian nations like China and Japan, and equally importantly, the role of Chinese characters within China itself. This relationship is commonly known as the Chinese Character Cultural Sphere. Vietnam as a nation was a vital part of this sphere, but owing to the nature of the thesis, which mainly discusses characters in China and Japan, the role of Vietnam is not discussed. However, character usage in Korea is discussed, because China-Korea-Japan are linked together in the northern route of the spreading of characters; while Vietnam belongs to the southern route, which has less interaction with the northern route – the main emphasis of the thesis.

In the first part of this chapter, we will introduce a popular bilingual book titled *Japan as I See It*. Using this as a reasonably illustrative example, the similarities between the written vocabulary of modern day Japanese and Chinese can be demonstrated (despite the fact that these two languages are not at all related in origin). Furthermore, the difficulty which the lack of Chinese characters would bring when writing the Japanese language will also be further discussed.

Following this, we will explain the reason behind the remarkable phenomenon of the Chinese Character Cultural Sphere, which has survived and still continues to exist in large parts of East Asia both on the continent and the Japanese archipelago. We discuss the formation of this sphere and how this cultural phenomenon affected the evolution of East

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<sup>1</sup> Roman scholar and scientist (23 CE-79 CE).

<sup>2</sup> Daniels 1996, p1.



Asian nations, including the introduction of Western elements in more recent centuries.

After that, we will focus on the role of Chinese characters in China. In reality, there are more than fifty minority nations in China, and even the majority Han Chinese speak a few dozen dialects. Thus it is the mutual understanding of Chinese characters which made communication possible for different nations such as Hui, Manchurian, and others, or even between Han Chinese living across the large spaces of China in the first place. And even within the Han Chinese, Chinese characters are not to be taken for granted, because for a Mandarin speaker who came from Beijing to Canton for the first time, the rate of comprehension when he listens to the Cantonese dialect is by no exaggeration, close to zero – although both dialects are considered Chinese. As a result, before the promulgation of Mandarin, Chinese characters acted as an important bridge for written communication.

Finally, we will introduce the scripts of Tangut, Khitan, and Jurchen, along with a brief introduction of their users and the relationship between these character-derivative scripts and Chinese characters. The use of Chinese script and the inevitable adoption of Chinese culture eventually brought about the assimilation of a large proportion of Khitan, Tangut and Jurchen people into the Chinese civilization.

For such great differences in the oral languages and/or dialects in China, if without a common written script such as Chinese characters, the consequence would be almost unthinkable. But thanks to Chinese characters, people from different parts of China can communicate with each other, and more importantly, because character-script is the only main stream script used in China, people in China can have a collective identity of ‘Chinese’ in the first place. Furthermore, characters played and are still playing an important role between China and Japan.

### 3.1 The Role of Characters in Chinese and Japanese

Needless to say, except for a small number of non-character symbols such as Arabic numerals, alphabetic abbreviations, Chinese characters are without doubt the main body of script in contemporary China. On the other hand, in modern day Japan, the technique of mixed character-*kana* orthography (JP: 漢字仮名混じり文) is almost universally preferred. Although these two languages belong to different language families and are not related in any way despite the short distance between Japan and China, Chinese characters contribute greatly to the mutual understanding of Chinese and Japanese both presently and historically. Because of the use of characters, there is considerable similarity between the vocabulary of Chinese and Japanese: Shen gives several statistics indicating that words that are the same between Chinese and Japanese written vocabulary are around 50-60%;<sup>3</sup> Liu gives ‘more than

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<sup>3</sup> Shen 2010, p20-22.

50%'.<sup>4</sup> Shen points out further that the identical terms between Chinese and Japanese written language in the HSK (*Han Yu Shui Pin Kao Shi* 'Chinese Proficiency Test') word list comprise 49.7%, with learning difficulty rising from grade A to grade D: A-53.1%, B-60.1%, C-50.8% and D-43.7% being the same, out of 8,822 words.<sup>5</sup>

In this section a book titled *Japan as I See It* is used as an example to illustrate this similarity.<sup>6</sup> This semi-official book by NHK (日本放送協会, *Nippon Hōsō Kyōkai*, Japan Broadcasting Corporation) contains ten essays, and is solely dedicated to Japan and its culture; the terms used therein are reasonably representative of the modern day usage of Japanese.

**Table 3.1 Key Words from the Essays in *Japan as I See It***

English Term	Japanese Term	Traditional Chinese Term
Heart	こころ 心	心
Japanese	日本 (人) 日本 (語)	日本 (人) 日本 (語)
Language	語	語
Religious	宗教	宗教
Consciousness	意識	意識
Culture	文化	文化
Ainu	アイヌ	阿伊努(or 爱努人/爱奴人) <sup>7</sup>
Duality	二面性	二面性
Why	なぜ (何故)	(written language) 何故
Work	働く	勞動
Rice	米	米
Cultivation	…作り	(耕) 作
Oriented	根ざ(差)す (した)	生根
Essence	心	心
<i>Kyōgen</i>	狂言	狂言
Principle	原理	原理
Selection	選択	選擇
International	国際	國際
Society	社会	社會

**Above:** The aforementioned key words in English, Japanese and Traditional Chinese.

<sup>4</sup> Liu, Y. 2003, p19.

<sup>5</sup> Shen 2010, p21.

<sup>6</sup> English Translation by Kenny 1997.

<sup>7</sup> Both 奴 and 努 are pronounced 'nu' in Chinese (Mandarin), thus they are interchangeable when used as phonetic symbols for transliteration.

From the above table, as many as thirteen terms (about 2/3) are largely the same (although script reforms in these two countries played a negative role from the interchangeability standpoint – this issue will be addressed in the next chapter). Also noticeable is the fact that the majority of these identical terms listed here are Sino-Japanese words, such as 日本人, 日本語, 宗教, 意識, 文化, 二面性, 原理, 選択, 国際, 社会, which gives us a clue that this phenomenon occurred not because of the similarity of the Chinese and Japanese languages, but rather because of the mutual introduction of vocabulary between China and Japan thanks to the Character Cultural Sphere. Even for the following words which are native Japanese words, being written in *kanji* helps the understanding from a Chinese perspective:

こころ な ぜ はたら こめ つく ね  
心, 何故, 働く, 米, 作り, 根ざす.

This shows that 1) The interchangeable words between Japanese and Chinese are a common observable fact, due to both the mutual introduction of loan words, which mainly consist of Sino-Japanese words, such as 意識, 国際, 社会, and (mostly on the Japanese side) the native Japanese *kunyomi* words written in *kanji* such as こころ 心, こめ 米, つく 作り. 2) In the cases when there are no interchangeable terms available, from a Chinese perspective, being written in characters could give a clue to the meaning to a certain extent, such as はたら 働く, ね 根ざす and so on.

In addition, a short passage from the same book has been chosen for analysis of the role of Chinese characters used therein. Below is a passage relating to Christianity from the essay 'Religious Consciousness of the Japanese'. Because it is a passage about Western ideology, it has less to do with East Asian culture, thus one might surmise that there may be relatively less Chinese character usage.

第3期というのは、もう迫害が絶頂に達しまして、宣教師たちはこの日本から姿を消し、教会もなくなって、日本人のごく一部の中で、西洋精神できたえられたキリスト教が、ほそぼそとうけつがれた時期であります。そして私はこの時期に一番興味を抱いているわけです。と申しますのは、教会もなく、宣教師もいなくなりますと、キリスト教というものを日本人の齒でかみくだいていかなければならない、そうすると是正するものがないので、非常に、日本人の宗教意識のなかで、自由に変形されていった。これがどうなっていったのかということに私の関心は集中したわけです。世に申します「かくれキリシタン」といいますのは、長い間、徳川幕府のキリスト教禁止令のなかでキリスト教をしんじていたごとく伝えられていますが、実はそうではありません。<sup>8</sup>

<sup>8</sup> Kenny 1997, p38-40.

A few features from the above passage will now be discussed:

- 1) In order to translate occidental ideas, both Chinese characters and *katakana* are used. For example, in the case of using Chinese characters: missionary=宣教師; occidental (Western)= 西洋; church= 教会; キリスト(教)= Christianity; キリシタン= Christian. One notes that Chinese character words do not only mean ‘Sino-Japanese words’ in Japanese language (nor in Chinese),<sup>9</sup> and that numerous Western terms have been paraphrased into Chinese characters, and are still in use in both countries. And according to *Kenkyusha’s Furigana English-Japanese Dictionary* and *Kodansha’s Furigana English-Japanese Dictionary*, the corresponding Japanese translation for the English words such as ‘missionary’, ‘occidental’, ‘church’, are still exclusively written in Chinese characters as aforementioned rather than in *katakana* transliteration.<sup>10</sup>
- 2) Chinese characters can aid the understanding of meaning to a great extent. If this passage is written in *kana* only, then it will look like this:

ダイ3キというのは、もうハクガイがゼツチョウにたっしまして、センキョウシたちはこのニホンからすがたをけし、キョウカイもなくなって、ニホンジンのごくイチブのなかで、セイヨウセイシンできたえられたキリストキョウが、ほそぼそとうけつがれたジキであります。(Rest of the passage omitted.)<sup>11</sup>

Needless to say, it is very difficult even for native Japanese speakers to understand the meaning of the above passage written completely in *kana*. When the human brain observes the shapes of the Chinese character formations such as these in the phrase of ‘もう迫害が絶頂に達しまして’, the processing time for understanding the meaning is relatively faster than that of ‘もうハクガイがゼツチョウにたっしまして’ – because in the former the shape of characters/character combinations aids the understanding of the meaning, while in the latter the brain has to analyze the audio data first, and then reconvert them into Chinese

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<sup>9</sup> Chinese characters can act merely as phonetic symbols when transliterating foreign languages. For example *shafa* 沙发 – sofa, *bo* 波 – ball, *yomo* 幽默 – humour, *kurabu* (JP)/*julebu* (CH) 倶楽部 – club. This can involve a number of ancient Chinese characters, such as 江. It is believed to be a loan word from a foreign language to the south of what was then China, and that is why most rivers in northern China are named 河 (*he*) as in 黄河 Yellow River, whilst most rivers in southern China are named 江 (*jiang*) as in 扬子江 Yangtze River.

<sup>10</sup> *Kenkyusha’s Furigana English-Japanese Dictionary*. 1990. *Kodansha’s Furigana English-Japanese Dictionary*. 1996.

<sup>11</sup> Here we actually tried to differentiate Sino-Japanese words from native Japanese words, and reconverted them into *katakana* and *hiragana* respectively. Otherwise it would be even more confusing for the readers to grasp the meaning of this passage – almost to the extent of being non-understandable.

characters (not unlike the computerized reconverting system from *kana* to Chinese character in most computer-input functions) before the meaning can be understood. Nakanishi states that since modern day Japanese is written with *kanji* as well as *kana*, it is possible to understand the meaning of any given passage fairly easily – although occasionally not very accurately – by grasping the *kanji* only for a rough understanding of the whole.<sup>12</sup> He also points out that when Japanese read newspapers, the speed of reading of Japanese is generally faster than that of English, mainly thanks to *kanji* in the mixed character-*kana* orthography.<sup>13</sup>

A further reason why writing/reading completely in *kana* is problematic is that there are numerous cases of co-existing homophones in the Japanese language. For example, from the above short passage alone, せいよう can be written in Chinese characters as 西洋 (western); 静養 (relaxation); 整容 (plastic surgery), きょうかい can be written as 教会 (church); 協会 (association); 境界 (boundary); 教誨 (teaching), いしき can be written in Chinese characters as 意識 (consciousness); 石木 (stone and tree), かんしん can be written as 関心 (interest); 歓心 (good mood); 奸臣 (bad civil servant) and 諫臣 (good civil servant), just to name a few. Pye states that even the greater diversity given by the combination of two or more *kanji* into one word does not solve the problem, for example, Kenkyusha lists twenty words of two *kanji* each which all have the pronunciation 'kikō きこう'.<sup>14</sup> Pye also points out that to an extent the context helps to differentiate between homophones of this kind, but ultimately they can only be distinguished by means of the *kanji* on which they are based.<sup>15</sup> Thus, if Chinese characters are to be removed from the Japanese language, then it is quite possible that the Japanese language (especially in its written form) would be virtually malfunctioning. Furthermore, although writing Japanese completely in *kana* is of course not impossible, it certainly will lead to verbosity because of the polysyllabic native words. As aforementioned, even before the invention of *kana*, the principal author of *Kojiki* – Ō no Yasumaro – had already considered writing in the Japanese style, in phonogram notation by using characters as pure phonograms, but rejected this possibility for the main prose text on account of its prolixity.<sup>16</sup> All in all, characters serve a great role in Japanese script: 1) for a much faster processing of written information; 2) to distinguish homophones; 3) to avoid prolixity of text.

To summarize, even for a book titled *Japan As I See it*, which for the most part deals with Japan's own culture, custom and society, the rate of Chinese character usage is still

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<sup>12</sup> Nakanishi 1991, p38-39.

<sup>13</sup> Nakanishi 1991, p38-39.

<sup>14</sup> Pye 1971, p2. In addition, the pronunciation *kōkō* and *seikō* also correspond to a great number of character combinations, no fewer than that of *kikō*.

<sup>15</sup> Pye 1971, p2.

<sup>16</sup> Seeley 1991, p44.

comparatively high, and this is certainly not an isolated sample. One cannot emphasize enough the role of Chinese characters in this book, and probably in any written material in Japanese. In fact, in a narrow sense, some dictionaries such as the *Kōjien* do not even consider Sino-Japanese words as *gairaigo* (loan words JP: 外来語).<sup>17</sup>

## 3.2 The Chinese Character Cultural Sphere with Emphasis on the Mutual Introduction of Script and Words between China and Japan

There is no doubt that the twenty-first century will not be a time in which only European-American civilization flourishes exclusively, but a time in which numerous cultural spheres coexist and pluralistic values live and let live.

Mizoguchi Yūzō<sup>18</sup>

### 3.2.1 The Overall Picture of the Chinese Character Cultural Sphere

It is widely accepted today that spoken language and written script are the two main forms of human communication. However in the particular case of East Asia:

[East Asia] does not coincide, even roughly, with any major linguistic frontiers. East Asia includes both Eurasiatic- (or Altaic-) speaking Korea and Japan,<sup>19</sup> Sino-Tibetan-speaking China, and Austroasiatic [sic]-speaking Vietnam,<sup>20</sup> but it excludes a huge number of other Eurasiatic-speaking areas, a somewhat more limited range of other Sino-Tibetan-speaking regions to the west and south, and the vast Austroasiatic- and Austronesian-speaking arc of modern Southeast Asia. Therefore, language, at least spoken language, was clearly not a determining factor in giving shape to the East Asian region.

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<sup>17</sup> *Kōjien* 『広辞苑』 4<sup>th</sup> edition, 1991.

<sup>18</sup> Mizoguchi 1992, p.ii.

<sup>19</sup> The origin of the Japanese language is still open to argument. Some scholars believe that it may have more than one origin.

<sup>20</sup> To be precise, Austroasiatic is the language family, not the actual language spoken in Vietnam.

Written language, on the other hand, was decisive. East Asia exists, despite enormous internal linguistic diversity, in large part because of the universal application throughout the region – and only this region – of the Chinese writing system.<sup>21</sup>

The Chinese civilization, users of Chinese characters, is one of the four most ancient civilizations of the world, and is the only one of these four not to experience significant decline in history.<sup>22</sup> The other three ancient civilizations, namely the Egyptian, the Mesopotamian and the Indian civilizations were more or less altered in their evolutionary path by foreign powers. The Chinese civilization transcended the boundary of the Yellow River and Yangtze River and formed a cultural sphere, based on Chinese characters, in East Asia.<sup>23</sup> This region historically included China (including Han Chinese and non-Han Chinese, namely Jurchen, Tangut, Khitan, Manchurian, etc.), the Korean peninsula, the Japanese archipelago, and Indochina (most of Vietnam, part of Myanmar and part of Thailand).<sup>24</sup> And because China was the starting point of the Chinese Character Cultural Sphere and arguably the only ‘superpower’ in East Asia until the mid of 19<sup>th</sup> century, it is safe to say that although mutual interactions between China and the other nations in the sphere did exist to a certain extent in ancient history, it is almost undeniable that the main trend before modern times was the cultural exportation from China to the rest of the nations in the sphere via the Chinese characters, not vice versa. This kind of historical diplomatic order in East Asia is called 朝贡(CH: *chaogong* JP: *chōkō*). It is approximately what English-speaking scholars refer to as ‘the tribute system’ but more precisely means a system of ‘investiture’ or enfeoffment.<sup>25</sup>

As a result, during the time in which Chinese characters were spreading outward, they were also spreading information about the Chinese political systems, the Chinese idea of absolute power of the emperors, the Chinese bureaucratic system, the legal system, philosophy – especially Confucianism, religions, the authority of deities, superstitions, ethics and morals, marriage rituals, various ethnic groups, food, furnishings, denomination of people and things, last names, place names, communication means, frontiers, weaponry, agricultural, animal husbandry, commerce and industry, astronomy, calendar, geography, engineering and architecture, medicine, and so on.<sup>26</sup> This was overall beneficial to the nations involved, and

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<sup>21</sup> Holcombe 2001, p61.

<sup>22</sup> It is true that China was for some centuries under the reign of foreign powers, such as nomadic Mongolian and Manchurian, but Chinese culture and civilization was simply more advanced than its conquerors, and thus the conquerors in the end adopted the Chinese way to a substantial extent.

<sup>23</sup> Yan in Liu, Y. 2003, Preface.

<sup>24</sup> Idem.

<sup>25</sup> Holcombe 2001, p53.

<sup>26</sup> Mizoguchi 1992, p18.

as a result was welcomed, particularly by the aristocratic class in those nations, who were particularly advantaged by the Chinese emphasis on bureaucracy and centralization – like an elixir to the ruling classes everywhere. And it is important to point out that, for these Asian nations back then, the spreading and introduction of Chinese characters and Chinese culture was essentially not that different from the spreading of Western science and philosophy much later. Consequently, Chinese characters were indeed an international script of that time, and even today, the Japanese people still call Chinese characters ‘*kanji*’, and Koreans call Chinese characters ‘*hanja*’, both of which literally means the ‘script of the Han Dynasty’ – the name of the archetypical dynasty itself being a symbol for China.<sup>27</sup> In fact, as already discussed in the previous chapters, prior to the introduction, adaptation and localization of the Chinese writing, most of these nations did not even have their written scripts, and some of the nations such as Khitan, Tangut and Japanese even created their own scripts afterwards under the very strong influence of Chinese characters – a reinvention of Chinese characters in a sense.

### 3.2.2 The Chinese Character Cultural Sphere and the Modernization of East Asia

Nowadays, there is quite a large proportion of interchangeable character terms between the Chinese and Japanese script. Shen quotes that:

In 1986, the *Modern Chinese Dictionary* (*Xian Dai Wai Yu Pin Lü Ci Dian* 现代汉语频率词典) calculated interchangeable terms between Japanese and Chinese from three high frequency word lists, namely newspaper articles, scientific articles and the common use colloquial term list. Each list contained four thousand most frequently used terms in Chinese. In the newspaper list, 65.2%; in the science list, 58.4%; in the colloquial term list 43.5% words have interchangeable terms in Japanese.<sup>28</sup>

As a result, there is a common misconception in China (even in Japan sometimes) that this phenomenon exists because Japanese people adopted so many Chinese character terms in ancient times such as during the Tang Dynasty of the eighth century, hence the similarity. However, this is not completely true or even half true. In reality the majority of the terms in the three aforementioned lists are coined after the nineteenth century, so the

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<sup>27</sup> Holcombe 2001, p61.

<sup>28</sup> Shen 2010, p21-22.



communication and adaptation of these words between Japan and China must have been no earlier than the nineteenth century.<sup>29</sup>

Initially, in the first three-quarters of the nineteenth century (up to around the 1880s),<sup>30</sup> Chinese and Japanese were translating Western knowledge independently but both by paraphrasing Western terms into character words.<sup>31</sup> During this stage, it is the Chinese translation that gained popularity in comparison and sometimes replaced already existing *kanji* translations created by the Japanese.<sup>32</sup> Words such as 銀行 bank, 保險 insurance, 資本 capital, 陪審 jury, 電氣 electricity, 電報 telegram, 化学 chemistry, 細菌 bacteria, and 鉛筆 pencil, all originated in China and were later introduced into Japanese.<sup>33</sup>

Yamamoto is in general agreement:

We Japanese are always under the assumption that, after the Meiji Restoration, under the principle of Datsu-A Ron 脱亜(入欧)論 – the Theory of De-Asianization and Westernization – Japan suddenly followed the course of the West exclusively. But in reality, at the beginning of the Meiji Period, the Japanese were reading ‘foreign books’ (not directly in European scripts) but those which were translated into Classical Chinese/*kanbun*. In fact, we started reading these Classical Chinese translated Western books as early as in the Tokugawa 徳川 Period.

Thus it is interesting to point out that, even the Western culture made its way to Japan through the Chinese Character Cultural Sphere initially.<sup>34</sup>

Simply put, the Chinese Character Cultural Sphere does not mean ‘Chinese cultural sphere’ exclusively. It is clear that by at least the eighteenth century onwards Chinese characters and the Chinese script in its then conventional form (classical Chinese/*kanbun*) began to act as a medium in the character cultural sphere, not to spread traditional Chinese culture but rather to spread Western culture – which had little connection with China if at all. And thanks to the already formed Chinese character cultural sphere, the Japanese were able to study the West through the script of the East – indeed a proof of Chinese characters’ resourcefulness.

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<sup>29</sup> Shen 2010, p22.

<sup>30</sup> The creation of new character terms corresponding to Western terms began as early as the coming of the Society of Jesus at the close of the end of the sixteenth century. However, the majority of those words had little impact in modern vocabulary both in Chinese and Japanese.

<sup>31</sup> Shen 2010, p22-29.

<sup>32</sup> Idem.

<sup>33</sup> Shen 2000, p26.

<sup>34</sup> Yamamoto in Nakanishi and Yamamoto. 1991, p241.

The second stage emphasized more the introduction of *kanji* terms coined by the Japanese into China. In 1885 the renowned Japanese scholar Fukuzawa Yukichi 福澤諭吉 (1835-1901) wrote an essay titled *Datsu-A Ron* and published it in a Japanese newspaper.

The whole essay of *Datsu-A Ron* was written in Chinese characters except grammatically functional words, which were written in *katakana*. The following are a few lines quoted from the start of the original version of the *Datsu-A Ron*, note that the rest of the essay was also in this style.

世界交通ノ道便ニシテ西洋文明ノ風東ニ漸シ到ル處草モ木モ此風ニ靡  
カザルハナシ蓋シ西洋ノ人物古今ニ大ニ異ルニ非ズト雖ドモ其舉動ノ  
古ニ遲鈍ニシテ今ニ活發ナルハ唯交通ノ利器ヲ利用シテ勢ニ乗ズルガ  
故ノミ故ニ方今東洋ニ國スルモノ、爲ニ謀ルニ此文明東漸ノ勢ニ激シ  
テ之ヲ防キ了ル可キノ覺悟アレバ則チ可ナリト雖ドモ苟モ世界中ノ現  
狀ヲ視察シテ事實ニ不可ナルヲ知ラン者ハ世ト推シ移リテ共ニ文明ノ  
海ニ浮沈シ共ニ文明ノ波ヲ掲ケテ共ニ文明ノ苦樂ヲ與ニスルノ外アル  
可ラザルナリ文明ハ猶麻疹ノ流行ノ如シ目下東京ノ麻疹ハ西國長崎ノ  
地方ヨリ東漸シテ春暖ト共ニ次第ニ蔓延スル者ノ如シ此時ニ當リ此流  
行病ノ害ヲ惡テ之ヲ防カントスルモ果シテ其手段アル可キヤ...  
(omitted.)<sup>35</sup>

The focal point of Fukuzawa's *Datsu-A Ron* was of course 'de-Asianization', and 'de-Asianization' almost certainly meant discarding the traditional ways which were heavily influenced by Chinese culture (especially in Japan and Korea) and to adopt Western ways in various areas in Asia. But despite Fukuzawa's political and philosophical aims, from his choice of characters and words in this essay, it certainly seems that he was able to command Chinese characters almost as well as native Chinese speakers, if not better.

By this stage, since China had already ceased its role as a model for the Japanese to a great extent if not entirely, the Japanese naturally had to use *kanji* combinations to translate even a greater number of Western works on their own (mostly with pre-existing Chinese characters, but even with a few made-in-Japan characters/*kokuji* such as 腺 – gland). This is because the Japanese literati class at the time universally still had good knowledge of Classical Chinese, and still regarded Sino-Japanese words in the Japanese writing system very highly; plus the fact that Chinese characters themselves were thought to be a powerful tool for creating compound words, and thus they continued to paraphrase Western terms into Chinese character words, and read them in Sino-Japanese (*onyomi*) pronunciation.<sup>36</sup> Some

<sup>35</sup> "Datsu-A Ron" Wikipedia, Aug-3-2010, <[http://en.wikipedia.org/wiki/Datsu-A\\_Ron](http://en.wikipedia.org/wiki/Datsu-A_Ron)>.

<sup>36</sup> Liu, Y. 2003, p19.

of these newly invented Chinese character words such as 意識 ‘consciousness’, 物体 ‘matter’, 補充 ‘supply’, 空間 ‘space’, were later introduced to China and are still in use.<sup>37</sup> Note that some newly created Chinese character words such as 空間 was arguably interchangeable with the native Japanese term – 間 (*ma*). However, Japanese literati still advocated Sino-Japanese terms because they sounded more ‘authentic’ and/or more ‘formal’. This showed that the influence of classical Chinese culture was indeed strongly rooted in Japan during the late nineteenth till at least the early twentieth century. From the end of the nineteenth century up till the end of the Second World War, the main trend was that China adopted far more new *kanji* paraphrased terms from Japan.<sup>38</sup>

As a result, the aforementioned made-in-Japan Sino-Japanese compound words combined with the already existing Sino-Japanese words from China put together a situation that even nowadays, the Sino-Japanese words still exceeded native-Japanese words in total number in the Japanese language.<sup>39</sup> And since Chinese absorbed a great amount of made-in-Japan Sino-Japanese words, the vocabulary between China and Japan was becoming more and more similar. This is also true with Korean and Vietnamese. Grant states that loan words from Chinese now comprise about sixty percent of the Korean vocabulary.<sup>40</sup> One suspects that, for historical reasons, amongst those ‘loan words from Chinese’, a proportion of them are probably in fact made-in-Japan Sino Japanese words.

However, in more modern times, Western influence and the rise of nationalism over the past two hundred years or so have caused some countries to give up or modify their Chinese character tradition – though not particularly in Japan, despite a potential opportunity to do so during the Occupation. For example, Vietnam adopted the Latin alphabet (with diacritical additions); Korea (especially North Korea) made *hangul* the dominant writing system; and Japan – under the Occupation – restricted Chinese character usage to around 2,000 in texts such as government documents and school textbooks after the Second World War. But as China and Japan have gradually regained their cultural and political influence over East and Southeast Asia, and with the demise of colonialism, the Chinese Character Cultural Sphere is seemingly also on its way to reviving past flourishings. In particular, of course, China and Japan have both contributed massively to the continued use of Chinese characters.<sup>41</sup> Thus research comparing the difference in evolution between Chinese and Japanese characters should contribute to the understanding of these two civilizations and the Character Cultural

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<sup>37</sup> Idem.

<sup>38</sup> Shen 2010, p24-29.

<sup>39</sup> Liu, Y. 2003, p19.

<sup>40</sup> Grant 1982, p11.

<sup>41</sup> For more information about the historical facts and statistics of the Chinese character cultural sphere – especially regarding to China, Japan, Korea and Vietnam, books such as 『漢字文化圏の歴史と未来』, *The Genesis of East Asia 221 B.C-A.D. 907*, etc. are good sources.

Sphere as a whole.

In the modern day, aside from China and Japan being the two biggest countries still using Chinese character dominantly in everyday life, there are still other countries and regions using Chinese characters as part of their official scripts, namely Singapore, Hong Kong, Macau, Taiwan and (less popular but still official) South Korea. These countries and regions combined together have an amazing population of over 1.7 billion people (not including the population of overseas Chinese and Japanese which is over 35 million, most of whom have more or less knowledge of Chinese characters/*kanji*), which is well over a quarter of the world's population. In this sense, the Chinese Character Cultural Sphere never ceased, it just transformed. And because Chinese characters serve as an international script, people speaking different dialects or even totally different languages can communicate with written Chinese characters with much less difficulty.

### 3.3 The Importance of Chinese Characters within China

Chinese characters may be important in East Asia in helping to bond Asian people and shape Asian cultures and civilizations – both historically and more recently, yet something also worth mentioning is that Chinese characters had also helped significantly to build what ultimately became China today. It is probably safe to say that if without the Chinese characters, there would not be 'China' or 'Chinese' in the first place.

To begin with, the term 'Chinese' refers more to the cultural aspect than lineage, as the People's Republic of China acknowledges fifty-six nations within its border. Aside from the biggest proportion (about 92%) of what is now called Han Zu (汉族 the Han Chinese),<sup>42</sup> there

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<sup>42</sup> Just like the word 'American', the modern term 'Han Chinese' is relatively new and was not widely acknowledged until close to the end of the Qing Dynasty (1644-1912) – when the modern Western concept of nations was introduced, and it also does not have a significant link with any particular group of people, but is a rather vague self-identity used by the majority group of citizens living in or originating from China, who are more or less culturally mingled and mix-blooded. Having said that, after the introduction of the modern family and nation registration (CH: 户籍制度), the term had become, in essence, solely relating to one's ancestry. For example, a New Zealand born overseas Chinese, whose parents or grandparents are registered back in China as Han Chinese on their IDs, will be considered a Han Chinese, no matter he/she may or may not understand any Chinese word or culture; while a person with Thai (CH: 傣 Pinyin: *dai*) ancestry, who although is born, lives, studies and works in China and is culturally undistinguishable when comparing with other so-called Han

are fifty-five other minority nations. Although this is not completely a scientific categorization, for example, officially the PRC government acknowledges all the Taiwanese aborigines as Gaoshan Zu 高山族 (Literally ‘the people of the high mountains’), but within the so called Gaoshan Zu itself, native people distinguish themselves in different ethnic groups like Taiya 泰雅, Bunong 布农, Paiwan 排湾 and so on.<sup>43</sup> We have no intention to discuss the self-identity level of being Chinese or not for all these fifty plus minority nations, but nevertheless, most of these people are influenced by Chinese culture greatly and are capable of using the Chinese characters as a writing tool – which enables them to access Chinese culture (along with the translated written works from other languages to Chinese). At the present time, except the Hui nation (CH: 回族) and Han Chinese who use the Chinese language solely, the other fifty-four minority nations all have their own languages, the total number of these languages being about eighty, and can be divided into five language families.<sup>44</sup> However, most minority nations do comprehend Mandarin, and furthermore, they are capable of understanding and using the local Chinese dialects spoken near their residence as well.<sup>45</sup> This fact, as a result, made communication between different people within the Chinese border much easier and hence conversations are exchanged instead of cannon balls – most of the time.

In addition, the difference between Han Chinese dialects and accents are already so huge that if without the linkage of Chinese characters, all these dialects would have evolved into close but different languages – not unlike the alphabetical Spanish and Portuguese – and China would have been split into small countries such as happened in Europe after the Roman Empire collapsed. But China always reunited after every civil war – even sometimes after it had been split into a dozen local governments each no smaller than the land mass of New Zealand – and we are hugely indebted to Chinese characters for that.

According to Rulong Li: “In the coarsest categorization of the Chinese dialects, it can be divided into Mandarin and Non-Mandarin;<sup>46</sup> after this, the Non-Mandarin dialects can be further divided into Jingjiang 近江 (around the Yangtze River) dialects and Yuanjiang 远江 (around the Pearl River) dialects. To further differentiate, there would be more layers, and it

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Chinese, will remain a member of the Thai ethnic group in China, because of his/her lineage. This, one feels, undermines the future of Chinese civilization by being an obstacle to the fusion of multiple cultures in China.

<sup>43</sup> The Taiwanese authority does acknowledge this more precise categorization.

<sup>44</sup> Tian 1998, p25. Also note that the Hui nation in Hainan Province and other Hui people elsewhere in China are not the same group of people, despite the fact that they are currently categorized as one for religious reasons (Islam). And the Hui people in Hainan have their own language.

<sup>45</sup> Idem.

<sup>46</sup> Roughly speaking the Mandarin speakers are in northern provinces while the Non-Mandarin speakers are in southern provinces (not counting the Non-Chinese speakers).

is safe to say that there would be dozens of dialects in China.”<sup>47</sup> For all those different dialect speakers, sometimes the accent – even the pronunciation – is so dissimilar that even people residing in neighboring towns find it hard to communicate with each other.<sup>48</sup> From the latter half of the twentieth century, the compulsory education of Mandarin in schools (to a good degree) made most Non-Mandarin speakers bilingual, and as a result most Chinese nowadays have little to nil problem communicating with each other through Mandarin. But historically, for people who speak different dialects, the verbal communication was very difficult if at all possible, so Chinese characters acted as a written medium for Chinese to exchange ideas and so on. The system is called Classical Chinese (CH: 文言文 JP: 漢文), and this written script was arguably the most important feature in all East Asian countries in the Chinese Character Cultural Sphere including China itself. To show more explicitly how the pronunciation differs for the same Chinese character, see the table following:

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<sup>47</sup> Li, R. 2001, p6-7.

<sup>48</sup> On a personal note, my grandmother, who resided in a suburb just about 15 km out of town, spoke in a quite different accent with some unique dialectal words (including all first, second and third personal pronouns) which were totally different to either Mandarin or the Hangzhou dialect of my city. Some years ago, I moved to a suburb about 50 km out of Hangzhou, and found it almost impossible to talk to the locals because their dialect, although still considered a branch in the bigger Wu dialects just as the Hangzhou dialect which I use, was so different from that of mine, so the only solution was to talk in Mandarin.

Table 3.2

## Comparison between character readings

	English	Japanese romaji	Mandarin pinyin	Hangzhou dialect pinyin	Cantonese Pinyin	Fukienese /Fujianese IPA	
漢字	Kanji	kanji	han zi	e/he dzy	hon zi	xan/han	tsɿ/tsu/dzu/li/dzi
中國	China	chūgoku	zhong guo	tzon kueq	zung gowk	tɕung/tiŋ/t ŋ/tiŋ/thaŋ	kuo/kɔk
日本	Japan	nihon	ri ben	zeq pen	jat bun	ʒl/lit/dzit	pən/pun/pŋ
論文	Thesis	ronbun	lun wen	lun/len ven	leon man	luən/lun	uən/bun
大學	University	daigaku	daxue	dayeq	daai hok	ta/tua	ɕye/oh
一	One	ichi	yi	iq	jat	i/it/tsit	
二	Two	ni	er	el/nij/gnij	ji	er/li/dzi	
三	Three	san	san	se	saam	san/sam/sǎ	
四	Four	shi/yon	si	sy	sei/si	sɿ/su/su/si	
五	Five	go	wu	wu/ng	ng	u/ŋɔ/gɔ	

**Above:** Some commonly used words in Chinese characters with English translation plus Japanese, Mandarin and other Chinese dialectal pronunciations.

To give further explanation to this table, firstly, Mandarin is quite similar to the mother tongue of most northern Chinese; the Hangzhou dialect belongs to the Jingjiang 近江 (around the Yangtze River) dialects while the Fukienese and Cantonese belong to the Yuanjiang 远江 (around the Pearl River) dialects. Secondly, it is clear to see that even within the Fukienese dialect – spoken by the citizens of Fujian province which is roughly half the size of England – the pronunciation for the same character differs greatly from place to place, and this is also true for Hangzhou and Canton dialects, although this table merely gives examples of the most ‘official’ pronunciation in their provincial capitals. Thirdly, the diversity is so large that almost not even a single word is pronounced exactly the same between the above dialects.

Although links and traces can be found between these dialects, to learn to speak another dialect can take up to a year, not unlike an English speaker who tries to learn to speak French

– not very hard, but it takes time to master. Thus, before the prevalence of the national Mandarin education, the Chinese people were linked more by the scripts they used and by classical Chinese, namely the conventions of classical Chinese grammar, instead of their spoken language. In the traditional Western view, mutual intelligibility/non-intelligibility without the need of formal training is often considered the test for different languages, thus the diverse dialects in China are often seen as different languages. Theoretically, there is nothing wrong with that, however, since in the case of Chinese dialects, the written script stays mostly the same no matter the change of pronunciation, and precisely because of that, One might argue that they are more suitably categorized as dialects, not languages.

Just as one can see, the Chinese character scripts are written the same in the above table despite the variation of the pronunciation (at least before the character simplification between China and Japan, and since the simplification is universal in China, thus the dialects would all have the same correspondent simplified characters). So, greatly thanks to Chinese characters, the Chinese people had, still have and probably will have in the future their collective identity as Chinese, not Cantonese or Fukienese or something else.

Until this point, we have examined those who more or less adopted Chinese characters into their scripts, but sometimes, because of the practical needs or perhaps simply pride, some nations created their own scripts based on Chinese characters, although in reality most of them did learn and use Chinese characters alongside their newly invented national scripts. From here we will introduce the character-derivative scripts of Tangut, Khitan, and Jurchen, along with a brief introduction of their users and the relationship between these scripts and Chinese characters.

### **Tangut Script**

The Tangut people originated in the nation of Qiang 羌 – an ancient group of nomadic people who mainly resided in northwestern China. Records referring to the Qiang people were written in the oracle bone script, making their first appearance in history as early as the Shang Dynasty (around 1556 BCE-1046 BCE). The Tangut language, which was spoken in the Xi Xia Empire (see below), was an extinct Tibeto-Burman language in the large group of Sino-Tibetan languages which includes Chinese.<sup>49</sup>

The Tangut state of Da Xia 大夏 (982 CE-1227 CE) (Xi Xia 西夏 or simply 夏, as it is commonly referred to in recent literature), occupied the northwest of present-day China and coexisted with the Chinese Northern Song 北宋 (960 CE-1127 CE) and Southern Song 南宋

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<sup>49</sup> Gong Hwang-Cheng in Thurgood. 2003, p602.



(1127 CE-1279 CE), the Khitan Liao 契丹辽 (907 CE-1125 CE) and the Jurchen Jin 女真金 (1115 CE-1234) states.<sup>50</sup> The state was founded by a Tangut emperor by the name of Yuan Hao 元昊, under a slavery system.<sup>51</sup>

After his ascension to the throne, Emperor Yuan Hao collaborated with one of the most important of his supporters – Yeri Renrong 野利仁荣 (?-d. 1042 CE) – in conducting various reforms in the country, which included: mandatory Tangut hair style; abandonment of Chinese last names replaced by Tangut last names; introduction of the *nian hao* 年号 (JP: 年号 *nengō*, era-name); and locating and building the capital. This was all aimed at increasing state power by emphasising Tangut identity while learning from the relatively more advanced China.<sup>52</sup> Arguably the most important accomplishment at that time was the invention of the Tangut script. The new script, comprising over six thousand ‘characters’, was immediately employed in government offices and schools, especially to translate various works from the Chinese and Tibetan as well as the Buddhist sutras into the Tanguts’ native tongue.<sup>53</sup>

The Tangut script is largely a writing system in block letters inspired by Chinese characters. It was used for almost two hundred years in the dynasty of Xi Xia, and continued to be in use for a long time after the collapse of the Tangut kingdom.<sup>54</sup> A scholar by the name of Zhang Shu 张澍 in the Qing Dynasty 清朝 (1644 CE-1912 CE) depicted the Tangut script as: ‘At first sight, every character is familiar; but look longer, and not even one character is understandable’ (CH: 乍視，字皆可識；熟視，無一字可識).<sup>55</sup> This is because, unlike the Khitan and Jurchen scripts, which introduced a considerable amount of Chinese characters as loan words, or used altered characters here and there to create their own scripts (to be explained in detail later), the Tangut script – although all formed with character strokes such as horizontal lines 横, vertical lines 竖, diagonals right-to-left 撇, diagonals left-to-right 捺, and so on – did not introduce even one character nor more than a handful of determinatives into the Tangut writing system.<sup>56</sup> Thus, although it looks somewhat similar to the Chinese script, not even one character can be recognized by Chinese or Japanese. Note that although the Xi Xia script was created and promulgated within the dynasty, in reality the Tangut people used a bilingual system consisting of Tangut script and Chinese characters.

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<sup>50</sup> Dunnell 1983, introduction p1.

<sup>51</sup> Cai 1995, p151.

<sup>52</sup> Ibid., p153-154.

<sup>53</sup> Dunnell 1983, p118-119.

<sup>54</sup> Cai 1995, p159.

<sup>55</sup> Nie 2001, p84.

<sup>56</sup> Ibid., p86.

### Illustration 3.1<sup>57</sup>

#### Some samples of the Tangut script

𐰚𐰍𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤  
𐰚𐰍𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤  
𐰚𐰍𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤𐰆𐰃𐰏𐰤

**Above:** Some samples of the Tangut script. Note that these characters all have a *kanji*-like square look and are all extremely complicated. The script itself is the perfect reflection of the ambivalent psychology of the Xi Xia rulers: embracing China while rejecting China.

#### Khitan Script

As early as the fourth century CE, in the time of the West Jin 西晋 Dynasty (266 CE-316 CE) and Southern and Northern Dynasties 南北朝 (420 CE-589 CE: distinguish from the Japanese Nanbokuchō 南北朝), the Khitan people lived in northern China, being a nomadic people in a matrilineal society.<sup>58</sup> The Khitan people spoke a language that possibly belonged to the Altaic languages.

In the year of 907, the leader of the Khitan (CH: 契丹 Qidan) – Yelü Abaoji 耶律阿保机 – united the nomadic Khitan tribes in much of what now constitutes the provinces of the Northeast Region (Manchuria) and the Inner Mongolia Autonomous Region of China, and set up a Chinese-style dynasty, the Liao 辽 (JP: 遼) Dynasty (915 CE-1125 CE).<sup>59</sup>

In 920, the Liao emperor Yelü Abaoji ordered Khitan officer Yelü Tulübu 耶律突吕不 and Yelü Lübugu 耶律鲁不古 to invent the Khitan script based on *kanji*, and this is usually called the Large Script of Khitan. Several years later, Yelü Diela 耶律迭剌 invented the Small Script of Khitan based on the Uyghur script, which itself is based on the Sogdian alphabets in central Asia.<sup>60</sup>

<sup>57</sup> “Tangut Script” *Omniglot, Writing Systems and Languages of the World*, April-5-2010.  
<<http://www.omniglot.com/writing/tangut.htm>>

<sup>58</sup> Cai 1995, p3.

<sup>59</sup> “Liao Dynasty” *Encyclopedia Britannica Online*, April-5-2010,  
<<http://www.britannica.com/EBchecked/topic/338833/Liao-dynasty>>

<sup>60</sup> Nie 2001, p32-35.

### Illustration 3.2<sup>61</sup>

#### Some samples of the Khitan Large Script



As we can see from the above illustration, some Khitan Large Script characters are exact copies of Chinese characters, for example one, two, five, ten, twenty, sun/day. Some are transformed from Chinese characters, for example sky, year, horse, high, west, direction, dragon. The latter type (i.e. those transformed) is much more numerous than the former in the Khitan Large Script.

### Illustration 3.3<sup>62</sup>

#### Some samples of the Khitan Small Script



The Small Script of Khitan used parts or determinatives derived from Chinese characters as phonograms to 'spell' the Khitan language (cf. Korean *hangul*).

Neither the Large Script nor the Small Script of Khitan was successful, and court officials tended to use Chinese instead. In the history book of the Liao Dynasty – *Liao Shi* 『辽史』, it was especially mentioned that some Khitan officials were so talented that they actually understood the Khitan script – a perfect reflection of how 'unpopular' these two scripts

<sup>61</sup> "Khitan Script" *Omniglot, Writing Systems and Languages of the World*, April-5-2010.  
< <http://www.omniglot.com/writing/khitan.htm>>

<sup>62</sup> "Khitan Script" *Omniglot, Writing Systems and Languages of the World*, April-5-2010.  
< <http://www.omniglot.com/writing/khitan.htm>>

were.<sup>63</sup> And consequently, these two scripts are both largely un-deciphered even today.

### Jurchen Script

The Jurchen people, who lived in what is now northeastern China, were recorded in Chinese history as early as the Warring States Period (403 BCE-221 BCE), and probably were still using stone tools.<sup>64</sup> The Jurchen language belongs to the Tunguz languages. After the Khitan people established the Liao empire, the Jurchen people were under the rule of the Khitan and were called Nü Zhen 女真 (Jurchen) officially; and at that stage they had already made the transition from matrilineal to patrilineal society.<sup>65</sup> The Jurchen people suffered constantly under the Khitan rule, hence in 1115 CE, their leader Wanyan Aguda 完颜阿骨打 (also known as his Chinese name: Wanyan Min 完颜旻) led uprisings against the Khitans, soon became victorious, and established the Jin 金 Dynasty – a nation in which the Jurchen were rulers but at the same time heavily influenced by Chinese culture.

Just like the Khitan and Tanguts, the Jurchen people started to invent their own national script soon after the establishment of the empire. Historically there were two Jurchen scripts invented, namely the Jurchen Large Script and Jurchen Small Script. These are the oldest of the Tunguz languages for which there are extant materials in the native script.<sup>66</sup>

The Jurchen Large Script was created for the Jurchen language in 1119 CE based on the model of the Kitan Large Script and in imitation of the square style of the Chinese characters, at the order of the first emperor Wanyan Aguda, by Wanyan Xiyin 完颜希尹, according to the Jinshi 『金史』 (*History of Jin*).<sup>67</sup> After that, the third emperor of Jin subsequently created another script known as the Jurchen Small Script in 1138 CE and had it promulgated in 1145.<sup>68</sup>

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<sup>63</sup> Nie 2001, p36.

<sup>64</sup> Cai 1995, p227.

<sup>65</sup> Ibid., p227-8.

<sup>66</sup> Kiyose 1977, p21.

<sup>67</sup> Kiyose 1977, p22.

<sup>68</sup> Idem.

### Illustration 3.4<sup>69</sup>

#### Jurchen script

件	奮	尢	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
niyarma	eniyen	amin	omo	abka	na	edu	towo	mu	moo
person	mother	father	children	heaven	earth	wind	fire	water	tree
日	吳	空	月	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
inengi	shise	doro	biya	ania	eri	nienie	jua	bolo	tuwe
sun/day	evening	night	moon/month	year	season	spring	summer	autumn	winter
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
biñhe	herse	dilga	mejhiren	duta	bochu	iche	fuli	gin	guru-un
writing	language	voice	heart	existence	colour	new	walk	capital city	empire
𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔	𠂔
mudur	tasha	morin	yarha	indahun	honi	afi	doribi	temge	uliyen
dragon	tiger	horse	panther	dog	sheep	lion	fox	camel	boar

**Above:** Examples of the Jurchen scripts and pronunciations in the Jurchen language, plus English translations. Whether they are Jurchen Large Script or Small Script is not without dispute, because both the Large and the Small Script still remain relatively un-deciphered, but one agrees with Kiyose (1977, p22) that they may be Jurchen Large Script, because they seem to be written in a square looking logographic writing system which corresponds to the Khitan Large Script and *kanji* (rather than a syllabic system, say Khitan Small Script). Also note that some characters are similar to Chinese characters, for example sun, moon, heaven, while most others clearly show deep connections with Chinese script.

Although the Jurchen people used their script to a certain extent, Chinese characters and Chinese culture were popular among the Jurchen court, particularly in the case of the first emperor himself.

Under the strong influence of Chinese culture, from the Khitan to the Tangut to the Jurchen, all these nations used Chinese characters as a script of great importance, if not their primary choice, and most of their own national scripts were inspired by the characters as well (even though their languages are quite different, if not totally unrelated to Chinese). But interestingly, there seemed to be no 'localization' of characters, which is to say, unlike the Japanese who arranged the *kanji* according to Japanese syntax (e.g. *hentaikanbun* 变体漢文), the aforementioned nations seemed to have used *kanji* in Chinese syntax. It is surmisable that it could be the result of close contacts with the Han Chinese due to the relatively short geographical distance (unlike Japan which is an archipelago), and/or their willingness to

<sup>69</sup> "Jurchen Script" *Omniglot, Writing Systems and Languages of the World*, April-5-2010.  
< <http://www.omniglot.com/writing/jurchen.htm> >

adopt Chinese culture and view themselves as at least in part Chinese, which was obviously not the case for the Japanese people. Another possible reason may be that the creation of these national scripts was mandatory and abrupt, hence the newly created scripts did not reflect practical needs very much, unlike the slow and spontaneous adoption of the Japanese national scripts such as the emergence of *hentaikanbun*, and as a result these scripts had little chance in a competition against a much more matured Chinese script of over a thousand years history. In any case, the use of Chinese script and the adoption of Chinese culture eventually caused the assimilation of large proportion of Khitan, Tangut and Jurchen people, and thus – unlike Japanese – Chinese language and more importantly Chinese script finally became their mother tongue, and they became part of China in the meantime.

If we look back in history, the ‘gravity’ of the Chinese Character Culture Sphere has brought about once powerful nations like Tangut and Jurchen being more or less absorbed into Chinese culture and becoming a part of multi-national China, and people like Manchurians are in this process contemporarily.<sup>70</sup> As for foreign countries, Chinese characters served as a medium so that East Asian nations outside China could communicate and trade with each other, which to a certain degree, was vital for regional diplomatic and economic stability in history. Just as the written form of Latin to Europeans, Chinese characters being used to write classical Chinese/*kanbun* is also an unavoidable topic if one is to discuss the history of East Asia. By examining the similarities and differences along the path of evolution of characters between China and Japan, the evolution of these two civilizations could be understood to a great extent.

Chinese characters – even today – are used extensively in Japan and China, yet the Chinese Character Cultural Sphere was greatly undermined or even on the verge of being eliminated when large parts of Asia had become overwhelmed by Western forces from the late nineteenth century. During that period, not only the Japanese but even the Chinese people were beginning to question: ‘Are alphabets superior to characters? Should we forfeit Chinese characters and write in alphabets?’ This matter will be addressed in the next chapter.

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<sup>70</sup> The fact is that most contemporary Manchurians cannot speak nor write in Manchurian.

## **Chapter Four:**

# **Characters under Threat – Historical and Modern Character Standardizations and Reformations**

In the previous chapter, the particular role of Chinese characters in China and their collaborative role in the Chinese Character Cultural Sphere (including Japan) have been discussed. The result is relatively straightforward: just as the Greco-Roman culture has influenced most European countries even down to today, the character culture has had its own unique influence on various East Asian nations (including most Chinese nations themselves) and a number of other nations in the Indochina peninsula.

However, Chinese characters as a common script for a large number of Asian nations came under a potential threat following the rise of Western civilizations from Europe.

But even before that, going back in time, it should be noted that although the Chinese character is a very ancient and comparatively stable script, and it is also true that foreign influence on characters was limited before the Age of Exploration (also known as the Age of Discovery) which started from the fifteenth century, it is nonetheless the case that during the historical evolution of characters the trials for character standardization and reformation had never stopped. Thus a number of typical events regarding this matter in ancient China and Japan will be examined. Overall it is appropriate to describe them as steady and benign movements in comparison with the more dramatic changes which were to occur in more recent times.

After the spontaneous attempts by Asian people to regularize character usage in the ancient era (especially after the Qin Dynasty), the new movements to try to ‘improve’ character script were, without any doubt, the consequence of knowledge of the existence of Western alphabets. After the Age of Discovery, especially after the defeat of China in the Opium War (1839-1842), Asian literati, and even governments, had begun to realize that the West may already have had an upper hand in science, technology, society, and so forth, compared with the then seemingly stagnant East Asian civilization – as Mao Zedong (1893-1976) commented: ‘百代尤行秦法政 – The system of the Qin Dynasty (221 BCE-206 BCE and the first dynasty of China) is still in use after 100 generations’.

Under the circumstances, many people blamed Chinese characters as responsible for the seemingly lack of competence of Asian civilization (amongst other Asian features) when they learned that the alphabet had only twenty-some letters and was seemingly much easier to learn. As a result two main trends were established in the attempts to reform Chinese

characters, one being the Romanization of characters, and the other being the simplification of characters, and sometimes these two endeavours intertwined with each other. These movements in both China and in Japan will be examined in detail in this chapter.

## 4.1 Character Standardization and Reformation in Ancient China and Japan

In the first chapter, attention was drawn to the turbulent situation of characters in the Warring States Period 战国时代 (403 BCE-221 BCE) along with the first nationwide attempt at character standardization by the first emperor of China – Qin Shi Huang Di 秦始皇帝 (r. 221 BCE-210 BCE). That was arguably the most radical reformation of characters before the modern era (and may be considered a positive and productive one), but other attempts to regulate and/or reform characters were also carried out.

Earlier than the Warring States Period, in fact as early as in the West Zhou Dynasty 西周 (circa 1045 BCE-771 BCE), the central government of China of the day was already dispatching officials to local kingdoms and countryside to collect new words and dialectal words, after which the government would establish standards in which some words were kept while others were not, accompanied by the propagation of standard characters to the society.<sup>1</sup>

After the Qin Dynasty 秦朝 (221 BCE-206 BCE), in the following Han Dynasty 汉朝 (202 BCE-220 CE), the very first character dictionary was completed with a five-hundred-and-forty radical index – *Shuo Wen Jie Zi* 『说文解字』, written by the scholar Xu Shen 许慎 (circa 58 CE-147 CE). This dictionary set an example to all other followers in scientifically indexing characters with radicals/determinatives, which still remains a quite popular and useful way to track down any particular character today. One great advantage in using this system is that one does not have to know the pronunciation of a given character in order to find that specific character in the dictionary, in contrast to the pronunciation-based Pinyin index in modern time, which is obviously inspired by the Western alphabetical index.<sup>2</sup> Furthermore, even foreign character readers (e.g. Japanese, Korean) can track down any character in a Chinese dictionary with a radical/determinative index, despite the dissimilar pronunciation of that character in Chinese and Japanese, Korean, and vice versa. In addition to that, Xu

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<sup>1</sup> Li, J. 2000, p18.

<sup>2</sup> Today, most character dictionaries in China and Japan have both the radical and the pronunciation index (Pinyin for Chinese, traditional *gojūon* order 五十音順 for Japanese) available for users.



Shen not only created the theory of six categories of characters,<sup>3</sup> but also – from the viewpoint of the etymology of the characters – Xu standardized character forms systematically, historically and comparatively, and hence after the completion of his book, people continued to use the character forms written therein as a universal standard.<sup>4</sup>

Subsequent to the Han Dynasty 汉朝 (206 BCE-220 CE) – arguably the most influential in the history of ancient China – despite the Chinese empire having its ups and downs and dynasties changing unceasingly, the basic socio-political features of China did not change fundamentally for nearly two thousand years, until China went republican early in the twentieth century. In regard to character evolution, despite the fact that various dictionaries had been written, and a range of governments and/or individuals (including even the originally ‘Non-Han Chinese’ Manchurian 满洲 aristocrats) had tried to improve or reform characters, Chinese characters stayed relatively stable with no substantial alterations.

In addition, countries like Japan, Korea and Vietnam did create some ‘indigenous’ characters, known as *kokuji* 国字 (‘national character’) in Japanese, but they were not in great quantity compared with the total number of characters, and were mostly used only locally and not internationally. Thus it is safe to say that the foundation of characters was still largely based in the Chinese dynasties. Moreover, the aforementioned countries also tried to facilitate characters as a type of phonetic symbols to record their own national language, such as the *manyōgana* 万葉仮名 used by the Japanese, in which some character forms were altered or simplified for speed writing, and as time passed, these eventually became the *kana*, which are mere sound symbols with no meanings whatsoever. Hence it may well be the case that movements like these were essentially the creation of new types of script rather than the evolution of the Chinese character script itself and consequently such movements will not be emphasized in this chapter.

It can be observed that the already established and stabilized domestic and international relationships within East and (part of) South-East Asia were responsible for the consistency of the character evolution. Indeed, why would anyone risk changing this already proven successful writing system – a system seemingly also welcomed by various nations – if there was no immediate or desperate need for change? However, things began to change soon after the East was contacted by the West starting from the Age of Exploration. This will be discussed in the next section.

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<sup>3</sup> These are the pictograph 象形, the indicative symbol 指事, the meaning compound 会意, the semasio-phonetic 形声, the derivative cognate 转 (轉) 注 and the phonetically borrowed characters 假 (仮) 借. This system is widely accepted even today, although it does have some problems in taxonomy. See Chapter One 1.1.5 for details.

<sup>4</sup> Li, J. 2000, p70.

## 4.2 Characters under Threat in China and the Solution

Eurasia is the biggest land mass on earth. After humans gave up the nomadic life style and started to settle down and build civilizations respectively in East Asia and Europe, the mutual interactions between these two cultural spheres were very limited, simply because of the extraordinary distance and difficult terrain in between. Throughout many centuries, direct contact between the East and the West was virtually in stagnation, except for a few isolated incidents, such as the expedition sent by the Emperor Wu of Han 汉武帝 (r. 141 BCE-87 BCE) which had reached as far as the city of Alexandria in Egypt which was then under the rule of the Roman Empire;<sup>5</sup> or the three envoys sent by the Eastern Roman Empire/Byzantine Empire (330 CE-1453 CE) who made their way to the Northern Song Dynasty 北宋 (960 CE-1127 CE) of China;<sup>6</sup> or the more famous but perhaps somewhat dubious journey of the Italian Marco Polo to the Yuan Dynasty 元朝 (1271 CE-1368 CE). Because of this separation from the West, China was able to remain independent and built its own flourishing culture for millennia, and arguably vice versa. But after renewed contact with the West, in particular after the aggressive encroachment by the West into Asia in the nineteenth century, China was literally in chaos with fundamental changes emerging one after another, partly because of the introduction of Western civilization, and partly because of the decline of the Qing Dynasty 清朝 (1644 CE-1912 CE). Amongst various matters, Chinese characters was one of the most debated topics, with numerous attempts to reform characters ending up agreeing to disagree.

### 4.2.1 Character Romanization in China

Matteo Ricci (Chinese name 利玛竇 1552-1610), the Italian Jesuit priest, the earliest Catholic missionary to set foot on China and one of the founding figures of the Jesuit China Mission, used the Roman (Latin) alphabet as a phonetic notation for characters in order to facilitate the studying of Chinese for Westerners, and compiled *Xi Zi Qi Ji* (《西字奇迹》 literally ‘*The Wonder of Western Writing*’) in 1605 – the first ever attempt to introduce the alphabet to the Chinese.<sup>7</sup> Soon after, the French Jesuit Nicolas Trigault (Chinese name 金尼阁) (1577-1628) compiled *Xi Ru Er Mu Zi* (《西儒耳目资》 literally ‘*Aid to the Eyes and Ears of Western*

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<sup>5</sup> Fan 1995, p110.

<sup>6</sup> Cai 1995 [2], p591.

<sup>7</sup> Liu, Y. 2003, p183. However, note that Liu mentioned in his book that ‘Matteo Ricci compiled a book called *Yin Yun Zi Hui* (《音韵字汇》 Literally ‘*The Collection of Phonetics and Characters*’) in 1598, which is incorrect and it should be *Xi Zi Qi Ji* in 1605.

*Scholars*'<sup>8</sup>) in 1625, which introduced the first complete system to Romanize characters.<sup>9</sup> The Chinese literati class soon realized the potential of the alphabet compared with some of the drawbacks of Chinese characters, and a handful of works were published to advocate for the alphabets. However, this trend was never widely acknowledged until the Opium War, and character Romanization at the time was mostly limited for Westerners' use only.

The Opium War of 1839-1842 between the Chinese Qing Dynasty 清朝 (1644-1912) and the Empire of Great Britain ended up in almost total military and diplomatic failure by the Chinese side, and since then China was forced to open its borders to the Westerners. On top of that, this major defeat virtually crushed the millennia-long idea of 'China being the centre of the world (China being the most powerful country in the world)'.<sup>10</sup> Since then the Chinese literati began to urge extensive study of Western culture(s). Perhaps understandably, some Chinese soon felt that the Chinese characters were somehow out-dated and too difficult for the commoners to learn compared to the alphabet, especially for the reason that there are only twenty-six letters in the English (Latin-based) alphabet but there are more than several thousand commonly used characters in Chinese – in fact, if all characters are included, there are more than a thousand times the number of characters than there are English alphabetic letters. At the time, the dominant rationales for character reform were that traditional character education was very time-consuming and available to only a few, and that the lack of a larger literate population was holding China back internationally.<sup>11</sup> Based on presumptions like this, the trial for character Romanization reached its initial high tide.

One of the most influential and successful character Romanizations in the nineteenth century was not surprisingly also created and introduced by the missionaries, just as they did several centuries ago. From around 1850, Western missionaries began to teach the Roman alphabet in churches and Christian primary schools for the locals to learn the Xiamen (Amoy) dialect of Fujian (Fukien) province in Southeast China.<sup>12</sup> It was widely used amongst Chinese Christian converts and many books, including the *Bible*, were published in it, and even today some overseas Chinese still use the Xiamen alphabet when corresponding with their families in China.<sup>13</sup> As recently as the 1950s, over 100,000 Chinese both living in China and overseas could use this dialectical alphabet and it is still in use amongst Fujian people today.<sup>14</sup> More importantly, this Latin/Roman alphabetical system for converting characters was so popular

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<sup>8</sup> Note that the character 儒 does not literally mean 'scholar' but rather 'Confucian'. Early European Jesuit missionaries called themselves 'Western Confucians' for better acceptance by the Chinese at the time who were largely Confucian followers.

<sup>9</sup> Liu, Y. 2003, p183.

<sup>10</sup> 中国 *Zhongguo*, the word 'China' in Chinese, literally means 'the central country', and shows how Chinese thought of themselves before they knew global geography. Today, Chinese still use 中国 to represent their country, but that is just seen as a cultural heritage only.

<sup>11</sup> Rogers 2005, p45.

<sup>12</sup> Li, J. 2000, p190-191.

<sup>13</sup> Taylor and Taylor 1995, p122.

<sup>14</sup> Li, J. 2000, p191.

that it eventually led the Pinyin system to choose the Roman alphabet over the Cyrillic alphabet.<sup>15</sup> (It is fair to say that having knowledge of the Roman alphabet is a major advantage for Chinese when learning English.)

Following this, during 1892 to 1910, as many as twenty-eight different character reformation proposals were advocated, all of which were related to phonograms.<sup>16</sup> Amongst these, five types used the Roman alphabet, five types used shorthand style symbols, two types used numeric symbols, one type used artificial symbols, one type details unknown (manuscript unseen), while fourteen types used character stroke style symbols.<sup>17</sup> As one can see from the statistics, Romanization was neither the only solution nor the major trend in the pursuit of converting Chinese script into phonograms. This was not an accidental phenomenon, as Chinese people used Chinese characters as the only writing tool throughout millennia, and it was very difficult for them to give it up altogether in a short period of time. Although still as pure phonograms, most proposals used symbols more or less resembling a character or parts of a character for an easier acceptance by society at large, and it could be argued that these proposals were largely inspired by the Japanese *kana* system,<sup>18</sup> which resembled characters to a certain extent and lacked the alienness of the Western writing felt by the Chinese.

Largely influenced by this trend, in 1918 the government of the Republic of China 中华民国 promulgated *Zhu Yin Fu Hao* 注音符号 (National/Mandarin Phonetic Symbols, formerly known as *Zhu Yin Zi Mu* 注音字母), a set of thirty-seven symbols fashioned out of Chinese characters.<sup>19</sup> This system is also known as *Bopomofo* and has special symbols for representing the initial, final, and the tone of a syllable.<sup>20</sup> Although it did not succeed as a way of normal writing, it has been used extensively to indicate pronunciations in dictionaries,<sup>21</sup> and is still taught to primary school children by requirement of law in contemporary Taiwan.

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<sup>15</sup> Ibid., p191.

<sup>16</sup> Liu, Y. 2003, p184.

<sup>17</sup> Idem.

<sup>18</sup> Idem.

<sup>19</sup> Taylor and Taylor 1995, p122.

<sup>20</sup> Rogers 2005, p47.

<sup>21</sup> Idem.

**Illustration 4.1**  
**An example of *Zhu Yin Fu Hao*<sup>22</sup>**

相<sup>ㄒㄩˊ</sup>的<sup>ㄉㄜˋ</sup>兄<sup>ㄒㄩㄥ</sup>， 性<sup>ㄒㄩㄥˋ</sup>們<sup>ㄇㄣˊ</sup>平<sup>ㄆㄩˊ</sup>利<sup>ㄌㄩˋ</sup>尊<sup>ㄗㄨㄣ</sup>自<sup>ㄗㄧˋ</sup>人<sup>ㄖㄣˊ</sup>。  
對<sup>ㄉㄞˋ</sup>精<sup>ㄐㄩㄥ</sup>弟<sup>ㄉㄧˋ</sup>並<sup>ㄇㄨˊ</sup>和<sup>ㄏㄜˊ</sup>賦<sup>ㄈㄨˋ</sup>等<sup>ㄉㄨㄥ</sup>上<sup>ㄕㄨˊ</sup>嚴<sup>ㄧㄢ</sup>由<sup>ㄧㄡ</sup>人<sup>ㄖㄣˊ</sup>。  
待<sup>ㄉㄞˋ</sup>神<sup>ㄕㄨㄣ</sup>關<sup>ㄍㄨㄢ</sup>應<sup>ㄩㄥ</sup>良<sup>ㄌㄨㄥˊ</sup>有<sup>ㄩˊ</sup>。 一<sup>ㄧ</sup>和<sup>ㄏㄜˊ</sup>， 生<sup>ㄕㄨㄥ</sup>  
。 互<sup>ㄏㄨˋ</sup>係<sup>ㄆㄞˋ</sup>以<sup>ㄧˊ</sup>心<sup>ㄒㄩㄥ</sup>理<sup>ㄌㄩˋ</sup>他<sup>ㄊㄚ</sup>律<sup>ㄌㄩˋ</sup>權<sup>ㄑㄩㄢ</sup>在<sup>ㄗㄞˋ</sup>而<sup>ㄦ</sup>。

**Above:** An example of *Zhu Yin Fu Hao* and corresponding characters. Except for the four tones, which is a feature only found in Chinese, the shapes and usage of *Zhu Yin Fu Hao* resemble that of *furigana* used in Japanese. Also, just like *kana*, each symbol of *Zhu Yin Fu Hao* is derived from a certain character through abbreviation.

In the meantime, another worthwhile mention of Romanization of Chinese characters was started in the former Soviet Union in the early twentieth century, as opposed to all former attempts which were all advocated by Roman alphabet users. But, perhaps surprisingly, it was also written in the Roman alphabet despite its political/geographical origin.

In the early 20th century a group of Chinese linguists, in consultation with Russian linguists, devised a Latinized new script in the former Soviet Union, mainly to promote literacy among Chinese workers living in the Soviet Far East.... It used a Latin or Roman alphabet rather than a Cyrillic alphabet... In 1938 schools were set up in certain Communist-controlled areas in China to instruct peasants and soldiers in the new alphabet, and subsequently a newspaper and textbooks were published in it. This alphabet was looked upon as a powerful weapon in the fight against illiteracy but not as a replacement for Chinese characters.<sup>23</sup>

Although this alphabet was well used regionally, still the *Bopomofo* system prevailed in most areas of China. Note that the *Bopomofo* was never created to replace characters totally, but rather to act as a phonetic notation system for characters. It acted as a transition for children (and in some cases for illiterate adults) before the studying of the real characters – it is not an end, only a means to an end. In some cases, exclamation, interjection, onomatopoeia, and so on are written in *Bopomofo* rather than characters but debatably this is no more than the personal style of some users and is not commonly seen in publications. Thus, at the national level, the total Romanization of characters was never a set goal, and no procedure to abandon character usage was put into practice (except for a few isolated social

<sup>22</sup> “Zhuyin fuhao” *Omniglot, Writing Systems and Languages of the World*, Aug 5-2010.

<<http://www.omniglot.com/writing/zhuyin.htm>>

<sup>23</sup> Taylor and Taylor 1995, p123.

experiments led by some more ‘radical’ literati who supported the idea of ‘total Romanization’ of the Chinese script).

However, after the establishment of the People’s Republic of China in 1949, the policy towards Chinese characters began to shift – the main goal was not only to simplify characters but also ultimately replace characters with an alphabet. For the first time, the total Romanization of Chinese characters was brought up to a national level.

As early as in 1936, Mao Zedong (1893-1976) had already remarked in Yan’an that:

We believe Latinization is a good instrument with which to overcome illiteracy. Chinese characters are so difficult to learn that even the best system of rudimentary characters, or simplified teaching, does not equip the people with a really efficient and rich vocabulary. Sooner or later, we believe, we will have to abandon characters altogether if we are to create a new social culture in which the masses fully participate.<sup>24</sup>

And that might not be the only concern, as characters were seemly inefficient compared with the alphabet in typewriting, printing (movable type) and especially later in the early stages of computerization. Thus under these concerns, Pinyin was created in 1958, largely based on the aforementioned Latinized new script that had been devised by the Chinese linguists in the former USSR.<sup>25</sup> The following are the letters of Pinyin in alphabetical order: ‘a b c ch d e f g h i j k l m n o p q r s sh t u w x y z zh’. All the letters in the English alphabet are used except ‘v’. (However, some dialectical pronunciation may require ‘v’ to spell words unofficially.<sup>26</sup>)

In the 1950s, it appeared that the Chinese authorities were moving towards replacing characters with Pinyin, a move which later was widely seen as inappropriate in the character simplification movement.<sup>27</sup> Having said that, this new annotation alphabet itself was basically a scientific one and was welcomed by most classes, especially for the fact that it used a standard Latin/Roman alphabet and thus knowledge of the written alphabet (even some spelling techniques) could be shared when learning European scripts, unlike the *Bopomofo* system which was exclusively promulgated in China (including Taiwan) and used

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<sup>24</sup> Taylor and Taylor 1995, p123.

<sup>25</sup> Idem.

<sup>26</sup> Such as 万/萬: ‘wan’ in Mandarin; ‘ve’ or ‘van’ in some South-eastern Chinese accents, comparing with ‘man’ in Cantonese and in Japanese. Obviously, these dialect pronunciations all have the same origin.

<sup>27</sup> Another function of Pinyin worth mentioning is that, because they are pure phonograms, it is easier in some cases for Mandarin learners to start with Pinyin rather than characters, because characters can be taught in dialects. For example, in Hong Kong, characters can be taught in Cantonese.

by Chinese only. In the meantime, numerous fierce debates, which sometimes escalated into different political views as to whether Pinyin should be used as ‘a mere annotation system for character’ or ‘a new script created for the aim of replacing characters’, went on for a prolonged period. And in some extreme cases, people’s lives were even under threat when they were trying to protect the ancestral Chinese characters from being eliminated during the devastating Cultural Revolution in China from 1966 to 1976. Though there is no intention to discuss political factors in detail here, it is important to address some potential problems the abandonment of characters would bring.

To begin with, because there are a considerable number of homophones in the Chinese language, complete character Romanization seems very difficult, if not impractical. The following poem entitled *Shi Shi Shi Shi Shi* 『施氏食獅史』 (literally: ‘The History of the Lion-Eating Mr. Shi’) is an example of how homophones made Romanization of Chinese characters virtually unfeasible.

《施氏食獅史》  
 石室詩士施氏，嗜獅，誓食十獅。  
 氏時時適市視獅。  
 十時，適十獅適市。  
 是時，適施氏適市。  
 氏視是十獅，恃矢勢，使是十獅逝世。  
 氏拾是十獅屍，適石室。  
 石室濕，氏使侍拭石室。  
 石室拭，氏始試食是十獅。  
 食時，始識是十獅，實十石獅屍。  
 試釋是事。<sup>28</sup>

« Shī Shì shí shī shǐ »  
 Shíshì shīshì Shī Shì, shì shī, shì shí shí shī.  
 Shì shíshí shì shì shì shī.  
 Shí shí, shì shí shī shì shì.  
 Shì shí, shì Shī Shì shì shì.  
 Shì shì shì shí shī, shì shǐ shì, shǐ shì shí shī shìshì.  
 Shì shí shì shí shī shī, shì shíshì.  
 Shíshì shī, Shì shǐ shì shì shíshì.  
 Shíshì shì, Shì shǐ shì shí shì shí shī.  
 Shí shí, shǐ shí shì shí shī, shí shí shí shī shī.  
 Shì shì shì shì.

The upper passage in Chinese is the original work written by Zhao Yuanren 赵元任 (1892-1982), a renowned Chinese scholar. The lower passage is how each character is pronounced

<sup>28</sup> “Lion-Eating Poet in the Stone Den”, *Wikipedia* 09-Aug-2010,  
 <[http://en.wikipedia.org/wiki/Lion-Eating\\_Poet\\_in\\_the\\_Stone\\_Den](http://en.wikipedia.org/wiki/Lion-Eating_Poet_in_the_Stone_Den)>

in Mandarin, and as one can see, except for the minor difference in four tones, every character is virtually pronounced the same as 'SHI'. It is clear that the Romanized Pinyin version of this passage will bewilder even the most imaginative reader of Chinese. Hence, we can understand intuitively why characters are so important in clarifying the meaning between homophones – having the four tone system is a merit but is still not enough to differentiate homophones in Chinese. In fact, even in spoken language, in some cases, Chinese people have to mention the components of the characters, or even draw the characters in the air, in order to distinguish words that are pronounced the same, for example, the last names *zhang* 张 and *zhang* 章. (The same applies to some extent to Japanese interlocutors.)

The following is the English translation of the aforementioned passage.

In a stone den was a poet Shi, who was a lion addict, and had resolved to eat ten.  
He often went to the market to look for lions.  
At ten o'clock, ten lions had just arrived at the market.  
At that time, Shi had just arrived at the market.  
He saw those ten lions, and using his trusty arrows, caused the ten lions to die.  
He brought the corpses of the ten lions to the stone den.  
The stone den was damp. He asked his servants to wipe it.  
After the stone den was wiped, he tried to eat those ten lions.  
When he ate, he realized that these ten lions were in fact ten stone lion corpses.  
Try to explain this matter.<sup>29</sup>

The other significant drawback of the Romanization of characters is that, if characters are not taught any more, then all the works before this abrupt transition would be virtually non-understandable by the future generation thereafter. This is already an actual problem for countries such as Vietnam (which nowadays uses the Roman alphabet exclusively in spite of the fact that Sino-Vietnamese vocabulary is the major corpus of Vietnamese) and Korea (which uses *hangul* instead of characters in majority of cases). Because most classical works were written in characters in these two countries, the generations born after the eradication of characters have huge difficulties in trying to understand their countries' own classical works, and a translation is just not good enough (let alone works written in characters from other countries). As a consequence, after all the arguments, because of the fear of a society-wide cultural gap and the great number of homophones in the Chinese language, complete character Romanization seems simply impractical.

One can argue that even the simplification of characters has already undermined modern Chinese and Japanese readers' ability to understand the classical works. This is seemingly true. But this gap is still much smaller than that of Romanization. Today, most citizens of mainland China – users of the simplified characters – have no major problem in understanding the traditional characters used in regions like Hong Kong, Macau, Taiwan, and

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<sup>29</sup> Idem.



so on, with no formal education needed (and vice versa to a certain degree). And together with the increasing cultural and economic interrelationships between China and Japan, it may well be possible that the differences in character forms due to the dissimilar character-simplification principles can be largely overcome as well. To put it simply: whether it is simplified characters, traditional characters, or Japanese Jōyō characters, they are all characters, and the reading and writing mechanism has never changed greatly. But total Romanization would be a problem of a completely different category. For example, if China is to use Pinyin exclusively, then:

- 1) Theoretically, all the works written in characters have to be converted into Pinyin. Even if this task of huge labour could be done with the ever advancing electronic technology, there will still be considerable difficulty in understanding the context due to matters such as the aforementioned homophone problem. And of course, loss of nuance in translation seems unavoidable.
- 2) Another approach is to let people study characters for the reading of classical works but use Pinyin only in everyday life, so that they can understand the works written in characters. But then again, it cannot be called a total Romanization of characters in the first place.
- 3) The other way is to use characters only when 'necessary', with the alphabet being the main corpus of the writing system. This system resembles the Japanese mixed character-*kana* orthography. But how many characters are enough? If we take a look at the Japanese side, the common-use characters seem to be ever increasing – the latest total number being over 2,000, and adding name-characters which number over 900, the total number of commonly recognizable characters in Japan is actually well over 3,000. In contrast in China, even with a character-only orthography, the commonly used character numbers are only around 3,500 (2,500 common-use characters, 1,000 sub common-use characters). Thus it is arguable that mixed character-Pinyin orthography does not show any significant advantage over character-only traditional writings, if at all. (The Japanese to a certain extent have to use *kana* for their affixes because it is an agglutinative language, but this problem is non-existent in the analytic/isolating Chinese language.)

Yet most importantly and fundamentally, just as Rogers pointed out:

My own feeling about the reason that the Chinese want to keep characters is that they have a symbolic value of enormous importance. Many people would feel that giving up characters would be tantamount to giving up 3500 years of Chinese culture.<sup>30</sup>

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<sup>30</sup> Rogers 2005, p47.

In reality most Chinese will agree with his remark wholeheartedly. And furthermore, because the diversity of Chinese dialects is so huge, if characters (mainly) as a logographic script cease to exist, then the spellings of words will inevitably draw closer and closer to their dialectal pronunciation (Europe is the perfect example). And that would act as a negative centrifugal force to the cohesion of the Chinese nations.

Nowadays the Chinese government has abandoned the idea of using the Pinyin alphabet exclusively, and most people feel that Pinyin for its merits should co-exist with characters in the future. Pinyin with its versatility can be used on occasions such as to annotate difficult characters (compare with *furigana*) or to spell some characters for novice Chinese learners (e.g. foreigners, primary school students) who cannot write well in characters (compare with *hiragana*), or as suggested by some, to transliterate foreign personal names and place names (compare with *katakana*). In practice, Pinyin is gradually beginning to act in a way similar to what *kana* does in Japanese, although for reasons such as national pride and cultural legacy, mixed character-Pinyin orthography is still not widely accepted by most adults in China. However, albeit slightly, the trend of using phonograms is becoming stronger on the internet amongst younger Chinese generations.

## 4.2.2 Character Simplification in China

In the broader meaning, character simplification includes the historical evolution of character calligraphy. Characters started as pictures and drawings, then gradually indicative symbols and meaning compounds joined in, before semasio-phonetic characters prevailed as the main corpus. But the first (credited) characters – the oracle bone script and the bronze script – still resembled drawings to a great extent, and so it was not easy to write. Thus, through millennia, Chinese authorities and individuals endeavored to simplify character writings through several stages, namely: the large seal script 大篆, the small seal script 小篆, the clerical script 隶书 (書), the cursive script 草书, the semi cursive script 行书, and the regular script 楷书.<sup>31</sup> During these changes, character radicals, parts and structures were altered to a certain extent as well as the typeface of the characters.

Besides that, a certain amount of characters had already been simplified in practice (mainly in handwriting) by commoners. For example, as early as in the Han Dynasty 汉朝 (206 BCE-220 CE), writers had already simplified a number of characters in practice, such as 东 instead of 東, 报 instead of 報, 过 instead of 過, 时 instead of 時, and so on.<sup>32</sup> Although these spontaneous simplifications of characters were generally not officially recognized and were not highly acknowledged by the literati, nevertheless they were used in various parts of

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<sup>31</sup> Note that some time-frames overlap, which is to say this is not a straightforward timeline-based evolution – plural calligraphic styles were sometimes in use in the same period of time (e.g. the semi cursive and the regular script).

<sup>32</sup> Xu in Shi, D. p4.

everyday life by commoners, and some of them even made their way into the official character simplifications later in history.

After the last dynasty of China – the Qing Dynasty 清朝 which ended in 1912 – although some character simplifications were carried out before the end of the Second World War (including some by the Communist Party), these attempts were in no way comparable to the massive, mandatory, nation-wide and often considered controversial simplification of characters carried out by the later PRC. Thus in the narrow meaning and contemporarily speaking, character simplification in China basically refers to the three attempts carried out by the government of the People's Republic of China in the second half of the twentieth century. These developments have been summarised by I. and M. Taylor as follows:

“In 1956 the Committee of Chinese Writing Reform published a list of 29 characters to be abolished and 486 characters to be simplified. In 1964 it published ‘A comprehensive list of [2,238] simplified characters’ to supersede the much shorter list of 1956. The 2,238 officially simplified characters represent about two-thirds of the 3,500 characters needed for functional literacy. This definitive list of simplified characters was distributed widely around the country. In 1977 the Committee re-issued the definitive list along with an appendix containing a list of 200 additional characters, but in 1978 it withdrew the appendix in face of widespread resistance from the population. ... The simplified characters are taught in schools and used in government publications as well as in popular newspapers and magazines.”<sup>33</sup>

The reason why the appendix of two hundred additional characters was not welcomed by most Chinese people is almost certainly because it was a change far too radical: the simplification of characters was neither scientific nor aesthetic nor easy to distinguish. Hence this appendix was soon withdrawn from society.

One noticeable matter in these efforts is that the main goal of character simplification is meant to be ‘the reduction of the character stroke count’ which obviously makes writing characters more efficient or at least less time-consuming. Yet ironically, with computing technology increasing at a tremendous speed which the forefathers of character simplification never thought possible, hand-writing has become less important compared with the past, since nowadays most word processing is done by typing on a keyboard. Thus, this phenomenon makes people wonder whether the merits of character simplification might gradually fade away, eventually leaving mostly its demerit only, this demerit being the gap between the traditional forms of characters that have been used for thousands of years and the current simplified characters mainly used in mainland China (also in Singapore and

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<sup>33</sup> Taylor and Taylor 1995, p118.

Malaysia).<sup>34</sup>

As for the outcome of the Chinese character simplification in the last few decades and the present relating to the non-simplified character users, some scholars such as Rogers argue that 'At present, people educated in the new system are able to recognize the traditional characters but are often uncertain about writing them.'<sup>35</sup> Yet others, such as Mair, argue that 'Since most of the Chinese outside the mainland still use the complicated form of characters,<sup>36</sup> the script has assumed a very different appearance. It has now become a task for the people of China to read and write the unfamiliar complicated form of the characters. In contrast, it is hard for people of Taiwan to read and write the alien simplified script of China.'<sup>37</sup> Or, such as the statement of I. and M. Taylor:

Because of the increasing popularity and importance of the original complex characters, some literate Chinese learn characters in both simple and complex forms....But many ordinary people in China itself know only the simplified characters.<sup>38</sup>

Perhaps surprisingly, all three above statements seem to be correct. These three statements perfectly reflect the changing of Chinese society in recent times. Initially, as Mair has mentioned, the mainland Chinese used simplified characters only, as opposed to the non-mainland Chinese who used traditional characters only.<sup>39</sup> The result was that there was an artificial barrier between the character users. But as China's open policy became more and more successful, just as I. and M. Taylor noted, some mainland Chinese were beginning to be able – or regaining the ability – to read traditional characters as well, and arguably vice versa for the non-mainland Chinese, while a large amount of the population remained the same. In stage three, in the new millennium, as Rogers has noted, nowadays, traditional or simplified characters seem not to be a great obstacle any more, for most people can read both – although in writing, mainland Chinese mainly use simplified characters in contrast to the non-mainland Chinese who mainly use the traditional ones. This transition happened within fewer than thirty years, proving that although there are noticeable differences between the traditional and simplified characters, this barrier is certainly not impassable.

Having said that, it is still true, as aforementioned, that since typing either traditional or simplified characters in computer systems requires virtually the same effort, judging by the advancing pace of electronic technology, it is arguably true that in the future there might be

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<sup>34</sup> Certainly this is not a problem only for the character simplification in China; the same dilemma applies to Japanese character simplification but perhaps to a lesser extent.

<sup>35</sup> Rogers 2005, p45.

<sup>36</sup> By saying that he meant traditional characters.

<sup>37</sup> Mair 1996, p204.

<sup>38</sup> Taylor and Taylor 1995, p121.

<sup>39</sup> Note that Singapore and Malaysia are exceptions; they use simplified character forms almost identical to mainland China's.

little need of simplified character forms if at all, but whether they will become obsolete or remain through inertia is a question yet unknown (especially since there are political factors in here as well).

Although the promulgation of the simplified characters was successful enough in mainland China, this system was decided with some haste and hence does have a considerable number of imperfections. For example, the newly created component ‘又’<sup>40</sup> is used extensively in characters such as 邓, 欢, 难, 树, 戏, 对, but in the traditional character writing, these characters are written as 鄧, 歡, 難, 樹, 戲, 對, so as one can see, in the process of simplification, one artificial component replaced different traditional components in a manner somewhat like shorthand writing, which is irrational and may cause confusion.<sup>41</sup>

Also in some cases, two traditional characters were fused into one character, such as 后 (queen) and 後 (behind, later) both simplified into 后 which now has both meanings from the two traditional counterparts, or 髮 (hair on the head) and 發 (occur) both simplified into 发 (hair on the head or occur), which causes a certain degree of difficulty in communication between traditional and simplified character users.

In other examples, arguably the most significant feature of characters – the semasio-phonetic combination – has been demolished or diminished. In the ‘demolished’ cases, for example, in traditional character writing, characters such as 顧, 爺, 際, 層, 導, 鄧, 標, 雞, 觸, and so on, are semasio-phonetic characters, but after the simplification, they became 顾, 爷, 际, 层, 导, 邓, 标, 鸡, 触 ceasing to be semasio-phonetic characters at all.<sup>42</sup> In the ‘diminished’ cases, for example, characters such as 燈, 鄰, 澗, 燦, 噸, 嶺, 礎, 擁, 價, 襖, and so on, have been simplified into 灯, 邻, 淀, 灿, 吨, 岭, 础, 拥, 价, 袄 which no longer represent the pronunciation as precise as that of their traditional counterparts.<sup>43</sup> And obviously, illogical simplifications such as these have caused even more difficulty in attempting to study characters systematically and scientifically.

However, bearing in mind that the Chinese government does not ban traditional characters as some people might have thought, in areas such as character dictionaries, or calligraphy, or international newspapers, or reprinting of classical Chinese works, or certain heritage trademarks, or personal and place names, and so on, traditional character usage is the norm. That is to say, even in mainland China, people are exposed to the traditional character forms from time to time, whereas in places such as Taiwan, where the local authority has been strongly opposed to the PRC for political reasons and as a result the simplified characters have been regarded as ‘communist’ and studiously avoided (as well as in everyday life) – that is, traditional forms are the norm.<sup>44</sup> This could be one reason why there is a higher relative

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<sup>40</sup> Not the character 叉, although they are of the same shape.

<sup>41</sup> Liu, Y. 2000, p338.

<sup>42</sup> Qiu in Shi, D. p37.

<sup>43</sup> Idem.

<sup>44</sup> Rogers 2005, p46.

proportion of mainland Chinese who understand both simplified and traditional characters than Taiwanese, who are relatively unfamiliar with the simplified forms. (This situation in Taiwan is improving fairly fast as we speak, as the political relationship between Taiwan and Mainland China has improved.) In the meantime, people in Hong Kong and Macau, although still studying traditional character forms in school, have been exposed to more and more simplified characters from mainland China. As a result, although not very efficient, to master both the traditional forms and the simplified forms is not impossible and more and more people are doing just that.

Also, because the form of characters stayed fairly stable for almost two thousand years from as early as the Han Dynasty after the popularization of clerical script 隶书, any irrational simplification would sever the link between the modern forms and the traditional forms, which sadly has already happened in the character simplification policies in both China and Japan. As the main purpose of this thesis is to use character corpora both in China and Japan to try to ascertain the pattern of evolution, both of script and social values in these two countries, the simplified character forms have added yet another barrier between the early prototype forms such as the oracle bone script or the bronze inscriptions and the modern traditional character forms, which is in most part untouched since the adaptation of the clerical script around two millennia ago and for that reason is more tightly connected with the prototype characters. Thus in this way, simplified character users have to acquire knowledge of the traditional characters one by one where applicable before scrutiny of the etymology is even possible. Consequently the weakened cognitive linkage to the past could indeed be a drawback of the character simplification as well.

## **4.3 Characters under Threat in Japan and the Solution**

Characters, as largely a logographic script, transcend accent and pronunciation. From the very early contacts between China and Japan (using Korea as a medium in various cases), the Japanese have long seen and known characters. Firstly they may have seen them as merely elaborate patterns but afterwards they realized the ability of characters to express their own spoken language just as Korean and Vietnamese did, and characters were taught along with Chinese culture – initially to the aristocratic class and then to more diverse classes such as Buddhist monks and Confucianists. For a prolonged period in history, Japan, as the easternmost country in Asia, had virtually no other sophisticated civilizations to communicate with, except those in the Character Cultural Sphere. Hence, without even knowing anything about the existence of Western alphabets, the Japanese built their whole writing system based on characters and later also with symbols inspired by characters – namely *kana*. Note that before Western contact, Japanese literati to a large extent did not advocate for *kana*, because they thought the knowledge of characters was a privilege that

enabled them to read Chinese works, and they were proud of that.<sup>45</sup> But things became more complicated when the Westerners arrived.

### 4.3.1 Character Romanization in Japan

Character Romanization in Japan is a large part of the Romanization of the Japanese script but not the whole, because unlike Chinese, which is purely written in characters, Japanese is commonly written in both characters and *kana*. (Unlike characters, *kana* as pure phonograms can be easily converted into the Roman alphabet without the worry of loss in meaning.)

The first attempt at character Romanization in Japan was very similar to that of China. In 1590, during the reign of the military leader Toyotomi Hideyoshi 豊臣秀吉 (1537-1598), two (unnamed) Italian missionaries landed in Japan and published a religious work the following year called 『サントスのご作業の内抜書』 *Sanctos no Gosagueo no uchi Nuqigaqi* (*Excerpts from the Acts of the Saints*).<sup>46</sup> It was written in Japanese but in Roman letters, with the help of the Japanese Christian Vicente Hōin (b.1538). Soon after that during 1603-1604, Portuguese missionaries compiled 『日葡辞書』 *Vocabulario da Lingoa de Iapam* (literally 'The Japanese-Portuguese Dictionary'), which used the Portuguese alphabet to spell Japanese words.<sup>47</sup> Later in the Edo 江戸 Period (1600-1868), forms of Romanization for Japanese based on the orthography of Dutch predominated, reflecting changes in the pattern of relations between Japan and foreign countries.<sup>48</sup> But just as the Chinese did, most Japanese in the feudal era saw an alphabet as something merely 'interesting' and did not try to introduce the idea into the Japanese writing system. One could argue that they were in no urgency to do so – although Asia was steadily being 'harried' by Europe at the time, in no way was Asia the underdog either culturally, economically even arguably (in some aspects) technologically. However, one thing worth mentioning is that, unlike the Chinese who only had command of characters, Japanese by that time already had their unique national scripts: *katakana* and *hiragana*. Hence, as early as the Edo Period, scholars such as Arai Hakuseki 新井白石 (1657-1725), Honda Toshiaki 本多利明 (1743-1821), and a handful of scholars specialized in Dutch learning (蘭学 *Rangaku*) or National Studies (国学 *Kokugaku*) had already criticized character usage in the Japanese script.<sup>49</sup> Their criticism of characters can be seen as a kind of antithesis which brought about a renaissance or national revival rather than a concrete plan to reform their national script (in which characters played an important role).<sup>50</sup>

After a few hundred years, things began to change fundamentally. Shortly after the defeat of

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<sup>45</sup> Compare with the *Bible* written in Latin.

<sup>46</sup> Liu, Y. 2003, p178.

<sup>47</sup> Liu, Y. 2003, p178.

<sup>48</sup> Seeley 1991, p135.

<sup>49</sup> Watabe 1995, p176. 国学 refers to the 'National Studies' movement, centred on native works such as *Kojiki* and *Man'yōshū*.

<sup>50</sup> Idem.

China in the Opium War (1839-1842), Japan too was forced to open its borders to the Westerners. In July 1853, American Navy Commodore Matthew C. Perry and his ships landed at Tokyo Bay and compelled the opening of Japan to the West with the Convention of Kanagawa (「日米和親条約」 '*America-Japan Treaty of Amity and Friendship*') in 1854. This American presence was called 黒船来航 (*Kurofune Raikō*: Literally 'the Coming of the Black Ships') by the Japanese and marked the inevitable sweeping influence of the West on Japan.

Soon after the incident, several different kinds of proposals to reform the Japanese script were advocated by the Japanese literati: some supported using Latin/Roman letters to spell Japanese, such as Nanbu Yoshikazu 南部義壽 (1840-1917), Nishi Amane 西周 (1829-1897), and so on. Mori Arinori 森有礼 (1847-1889) even advocated abandonment of the Japanese language in favour of English.<sup>51</sup> Some supported using *kana* only orthography such as Maejima Hisoka 前島密 (1835-1919), Shimitzu Usaburō 清水卯三郎 (1829-1910), etc.;<sup>52</sup> while others supported creating new scripts, such as Sakatani Hajime 坂谷素, Hiraiwa Nobuyasu 平岩愷保, Kojima Ittō 小島一騰 and Ishihara Shinobu 石原忍.<sup>53</sup>

The ideas or methods of reformation may have been dissimilar, but nevertheless, it seemed at that time, the main stream ideology of script reformation was to abandon characters within the Japanese script, or at least diminish them to a great extent. It seemed almost natural that history should take that path, as the Chinese – the one-time *sensei* (mentor) of the Japanese – themselves were then 'under-achievers' in comparison with the Westerners and were questioning the value of their own characters. Thus it would not be strange at all if the Japanese were to do the equivalent. After all, although being of great importance in Japanese writing, characters were essentially an 'adopted' script rather than a native one, hence arguably the emotional attachment toward characters in Japan would be less intense than that in China.

Unlike the Chinese script which consists of characters only, the Japanese at the time already had command of their own phonographic scripts – the *kana*. Thus even before the Romanization of the character aspect in their national script, phonetic-only grammatical factors were already commonly seen. As a result, in translating/transliterating foreign (mainly Western) terms, the Japanese had three different ways:

- 1) Creating new Sino-Japanese words, such as 民主 (lit: 'people rule') for 'democracy', 意識 for 'consciousness'. Note that this kind of paraphrasing by using Chinese characters to represent Western ideas by the Japanese was without any doubt quite an effort. (The results were of extremely high quality, showing the excellent understanding of character culture by the Japanese literati at the time.) Additionally, in some

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<sup>51</sup> Liu, Y. 2003, p178. Also note that Mori Arinori 森有礼 was in fact the first Minister of Education in Japan after the Meiji Restoration. He was assassinated for his view that Japan should adopt the English language.

<sup>52</sup> Seeley 1991, p138-139.

<sup>53</sup> Seeley 1991, p142. and Liu, Y. 2003, p179-180.



outstanding examples, they used Chinese terms taken from archaic Chinese literature such as 共和 (lit: 'joint regency') to translate the new coming European term of 'republic', which left Chinese scholars in awe.<sup>54</sup>

- 2) Using characters as mere phonograms, such as 英吉利 'English/England', 俱樂部 'club'. This approach is quite similar to what Chinese had been doing for their transliteration using nothing but characters. Yet it brought a dilemma, since almost every character has a meaning behind it, and sometimes the meaning and connotations for the same pronounced character in transliteration would be drastically different. For example, the combination of the character 俱樂部 obviously has the meaning of 'place for happy get-together', hence the nuance could be quite positive. But what if it is written in a homophone such as 狗裸舞 (literally 'nude doggie dance')? The nuance would be very negative despite the exact same pronunciation. Therefore it would still take a certain amount of time and effort and knowledge to get it right without unwanted or unexpected nuance.
- 3) Using *kana*, and in the case of the Japanese, since they have two kinds of *kana*, *katakana* in particular was used in the majority of cases. Because the nature of *kana* is that of mere sound symbols, the transliteration was much faster and more straightforward – just imitating the sound value, everything else is not as important.<sup>55</sup>

The aforementioned three different methods of translation/transliteration can be roughly divided into three stages reflecting the changing of the Japanese language/society as well.

In short, in stage one, characters and Chinese culture were still highly valued. In stage two, characters were still influential yet were used mainly as phonograms (in transliteration that is), the Chinese factors behind them seeming somewhat feeble in comparison. And in stage three, the Japanese were more eager to adapt English (and other languages') pronunciation directly and arguably 'spelling' (because they are essentially spelling words with *kana* with no logogram involved). Certainly as we all know, even today characters still play an undeniably important role in Japan, but indeed the total number and the influence of them are reduced unquestionably compared with say the late Edo Period (1600-1868) or the very early Meiji Period – times when some highly educated Japanese and Chinese can

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<sup>54</sup> The word 共和 initially appeared in 841 BCE in China, meaning two or more people (共) took charge of the court in a joint (和) regency.

<sup>55</sup> Although not many, there were and still are some words that are pronounced as in their language of origin but have characters given to them which are almost totally disconnected with the pronunciation. For example, ルビー (ruby) can be written 紅玉 (lit: red jewel) with *kana* on top (or on the side, depending on the writing method – horizontal or vertical) of the character as *furigana*. More recently, a world famous Japanese *manga* entitled 『聖闘士星矢』, is pronounced as 'セイント セイヤ' – as one can see, the characters '聖闘士' are merely logograms/gloss for セイント which is the transliteration of 'saint', otherwise it would have the pronunciation of 'seitōshi' or similar. For some other examples of this phenomenon, refer to Seeley 1991, p137.

communicate in written form through characters (筆談) mainly based on their knowledge of *kanbun*/classical Chinese.

It would seem that the Japanese were not opposed to use of the phonographic *kana* loan words, yet a total Romanization/*kana* orthography was never put into practice nationwide, not even after the Second World War when that could have been feasible. Aside from psychological reasons such as that at least a proportion of Japanese – if not a large number of them – did feel a sort of nostalgia towards characters and Chinese culture, and/or the fact that characters were seen as an indispensable ‘localised’ component of written Japanese already, and thus were not willing to give them up, there were other scientific reasons why characters could not be totally removed from the Japanese script. For example, a text written entirely in Latin/Roman letters is hard to read silently for comprehension, and besides the reading habit, there are other reasons why text written in letters is harder to read than a character-*kana* or *kana* text: it is long, its words lack distinctive shapes; and the meaning of its words are extracted slowly.<sup>56</sup> Also a *kana*-only orthography is not efficient either, because characters are vital for distinguishing homophones both in *kun*-reading, e.g. はな can be written in character as 花 (flower); 鼻 (nose); 端 (edge); 洩 (snot), and in *on*-reading for example かんしん can be written as 関心 (interest); 歓心 (good mood); 奸臣 (bad civil servant) and 諫臣 (good civil servant).<sup>57</sup> As a result “the exclusive use of Rōmaji (Latin letters), and also of *kana*, has never gained wide support among the Japanese, because it has many disadvantages for reading, on the one hand, and because character has many advantages, on the other.”<sup>58</sup>

### 4.3.2 Character Simplification and Limitation in Japan

Historically speaking, the simplification of characters in handwriting in Japan was as common as in China, yet almost all the official/printing forms of characters were nevertheless the same as the traditional Chinese forms.

Later on, at the end of the nineteenth century and beginning of the twentieth century, there was substantial support for restricting the number of characters in use, and during the first half of the twentieth century, moves in the direction of simplifying the characters were also being made by newspaper companies and governmental bodies, some even by the Japanese army.<sup>59</sup> Yet such proposals have been fiercely debated if not resisted strongly by the conservatives desiring to retain the older system.<sup>60</sup> As a result, the overall reform of Japanese writing in that period was not very drastic.

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<sup>56</sup> Taylor and Taylor 1995, p320.

<sup>57</sup> Ibid., p323-325.

<sup>58</sup> Ibid., p322.

<sup>59</sup> Seeley 1991, p142-151.

<sup>60</sup> Rogers 2005, p67.

Having said that, there were indeed a couple of endeavours to limit the total number of characters and/or simplify characters before the Second World War. One notable and probably the earliest event is that, in November 1922, the *Rinji Kokugo Chōsakai* (臨時国語調査会, Temporary National Language Investigation Committee), selected and approved a list of 1962 characters for daily use, 154 of which could be written in simplified *kanji* form. This list can be seen as the basis for the Tōyō character list (1946), and the later modern Jōyō character list (1981). After 1922, in 1931 and 1941, modifications were made based on the 1922 list. In overall, these reforms did not make much impact on Japanese society due to various reasons.

After the Second World War, during the Occupation, the American side saw it a good opportunity to abolish character usage in Japan, yet it was not successful. The Americans had arguably overestimated the difficulty of learning characters. In 1948, a census conducted by the American delegation to Japan with the help of the Ministry of Education, Science and Culture (文部省) and the National Institute for Educational Policy Research (国立教育政策研究所 the title then was 教育研究所) showed that a striking low of only 1.2 per cent of the population could not read *kana*, while 2.1 per cent of the population could not read characters.<sup>61</sup> And until February 1950, although 84.3 per cent of primary schools and 48.1 per cent of middle schools supported education in Roman letters, there was no significant merit in comparison with the education through characters.<sup>62</sup>

Nevertheless, after taking various elements into consideration, and based on a 1,295 character list proposed early in 1946, in November 1946 the Deliberative Council on the National Language 国語審議会 announced the *Tōyō Kanjihyō* (*List of Characters for Current Use* 当用漢字表) consisting of 1,850 characters (some of which were simplified), and this list was soon promulgated by the Cabinet and basically marked the beginning of the official character number limitation and form simplification in present-day Japan.<sup>63</sup>

Following that, policies regarding character simplification and limitation were fairly consistent. In 1981, the modified new character list – the *Jōyō Kanjihyō* (*List of Characters for General Use* 常用漢字表), consisting of 1,945 characters<sup>64</sup> (some of which were simplified) was approved and promulgated.<sup>65</sup>

In 2010, the newest modified character list – the *Kaitei Jōyō Kanjihyō* (*The Revised List of Characters for General Use* 改定常用漢字表) – was published consisting of 2,136 characters, adding 196 new characters while 5 characters from the *Jōyō Kanjihyō* were eliminated.

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<sup>61</sup> Liu, Y. 2003, p182-183.

<sup>62</sup> Ibid., p182.

<sup>63</sup> Seeley 1991, p152-153.

<sup>64</sup> 95 new characters were added, and none was removed from the *Tōyō Kanjihyō*.

<sup>65</sup> Seeley 1991, p166.

### The newly added characters in 2010:

挨 曖 宛 嵐 畏 菱 椅 梟 茨 咽 淫 唄 鬱 怨 媛 艷 旺 岡 臆 俺 苛 牙 瓦 楷 潰 諧 崖 蓋  
骸 柿 顎 葛 釜 鎌 韓 玩 伎 龜 毀 畿 白 嗅 巾 僅 錦 惧 串 窟 熊 詣 憬 稽 隙 桁 拳 鍵  
肱 股 虎 銅 勾 梗 喉 乞 傲 駒 頃 痕 沙 挫 采 塞 埼 柵 刹 拶 斬 恣 摯 餌 鹿 叱 嫉 腫  
呪 袖 羞 蹴 懂 拭 尻 芯 腎 須 裾 淒 醒 脊 戚 煎 羨 腺 詮 箋 膳 狙 邈 曾 爽 瘦 踪 捉  
遜 汰 唾 堆 戴 誰 旦 綻 緻 耐 貼 嘲 拂 椎 爪 鶴 諦 溺 填 妬 賭 藤 瞳 析 頓 貪 井 那  
奈 梨 謎 鍋 勾 虹 捻 罵 剝 箸 汜 汎 阪 斑 眉 膝 肘 訃 阜 蔽 餅 壁 蔑 哺 蜂 貌 頰 睦  
勃 昧 枕 蜜 冥 麵 冶 弥 閤 喻 湧 妖 瘍 沃 拉 辣 藍 璃 慄 侶 瞭 瑠 呂 賂 弄 籠 麓 脇

### Eliminated characters in 2010:

勺 鍾 銑 脹 匆

The simplification of characters in Japan is mostly inspired by the historical popular simplification of characters in China, and for that the method of simplification is similar to the Chinese counterparts as well.<sup>66</sup> Overall, some scholars identify eight types of simplification,<sup>67</sup> though there may be some taxonomical questions relating to these categories, such as overlapping.

#### 1) Determinative/component simplification. For example:<sup>68</sup>

条（條） 県（縣） 価（價） 圧（壓） 応（應） 芸（藝） 恵（惠） 虫（蟲） 団（團）.

#### 2) Determinative /component replacement. For example:

択（擇） 沢（澤） 担（擔） 証（證） 灯（燈） 庁（廳） 痴（癡） 浜（濱）.

#### 3) Adapting the style of cursive script 草書 into regular script 楷書. For example:

銭（錢） 変（變） 粹（粹） 将（將） 軽（輕） 児（兒） 数（數） 会（會） 寿（壽）.

#### 4) Keeping the outline/shape/feature of the character while simplifying. This catalogue sometimes coincides with the last one to a certain extent. For example:

麦（麥） 画（畫） 鶏（雞） 帰（歸） 験（驗） 仮（假） 滝（瀧） 豊（豐） 帯（帶） 斎（齋） 実（實） 気（氣） 囲（圍） 関（關）.

#### 5) Replacing with homophones. For example:

炎（焰） 連（聯） 知（智） 差（叉）.

#### 6) Recycling ancient/historical character forms (normally when these forms have fewer strokes than their counterparts). For example:

<sup>66</sup> He, H. 2004, p114.

<sup>67</sup> Ibid., p114-116.

<sup>68</sup> The characters given without brackets are in Japanese Jōyō character forms, while those in brackets are in traditional character forms.

処（處） 戲（戲）.

7) Replacing with shorthand style symbols. For example:

孃（嬢） 仏（佛） 広（廣） 驅（驅） 桜（櫻） 澁（澁） 転（轉） 齊（齊） 齒（齒）.

8) Stroke fusion. For example:

贈（贈） 墨（墨） 黙（默） 毎（毎） 海（海）.

As we all know, because of the wars and political factors that hindered the Sino-Japanese relationship throughout the early-mid twentieth century, the simplification of characters in these two countries – although following a similar path – still had quite different end results. Consequently nowadays, Chinese people have difficulties understanding Japanese simplified forms such as 仏, 仮, 澁 and vice versa – most Japanese cannot read Chinese simplified character such as 汉, 长, etc. This is without doubt an artificial barrier within the Character Cultural Sphere and only time will tell if a re-union of character forms will be made possible in the future.

## 4.4 Afterthoughts on the Aforementioned Historical Facts

As one can see from the above historical information, Chinese and Japanese shared a large amount of similarities regarding the reform of characters. At first as they initially encountered the Western writing tool, namely alphabetic script, both the Chinese and the Japanese treated it as something merely ‘foreign’. Some may have been interested in it, but many remained indifferent. Nevertheless, after the military defeat of both China and Japan by the Westerners, some if not many changed their world-view and radically wanted to gain knowledge of the ‘international if not superior’ Roman alphabet, and the support for the abandonment of character usage was fairly strong indeed. Yet in reality, the fact that neither the Chinese or Japanese can be conveniently written in total Romanization, plus the psychological factors along with the traditional inertia that saw giving up characters as more or less equivalent to that of surrendering the East Asian tradition and cultural identity, finally resulted in a further stage of attitudes toward character reformation – almost a kind of half measure. That is, in China, as characters remained to be the only main writing tool, the limitation of the total number of characters seems basically impractical, thus a more radical simplification of character forms was carried out but without touching the total number of characters in use; whereas in Japan, although the simplification of character forms was less extreme, the overall number was limited by laws and regulations.<sup>69</sup>

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<sup>69</sup> This limitation of character number applies to government publications and school books. Newspapers normally keep more or less to the latest *Jōyō Kanji List* also, but not without exceptions. The limitation of characters does not apply to books in general and the writing of individuals.

Overall, the simplification and limitation of characters is not without controversy, but it is nevertheless a solid fact that China and Japan have still preserved most of the character culture today. And as a major element in the Japanese and Chinese scripts, the character corpus can therefore reveal, through shifts of meaning for given characters, a concomitant shift in social values in Japan and China – or, of course, unchanging values as the case may be. This will be discussed in detail in the next chapter.

## Chapter Five:

# Semantic Shifts of Characters as Windows on Socio-Cultural Change

This chapter will be individually examining and comparing the original meaning or the earliest extant meaning (etymology) with the contemporary meaning of every character (about 2,500+) in the *Common-use Character List*. And where applicable, the different change patterns between Chinese and Japanese modern character usage in comparison of the etymology will also be discussed. One major aim is to find explanations for semantic shifts, particularly in two given areas, namely ‘disorder’ to ‘order’ and ‘natural’ to ‘artificial, manmade’, that can provide a commentary on the changes in societal and cultural values.

### 5.1 Research Goal and Methodology

The *Common-use Character List* aforementioned is a major part of a larger list called 现代汉语常用字表 (*Xian Dai Han Yu Chang Yong Zi Biao*, ‘*List of Frequently Used Characters in Modern Chinese*’). It was published in January 1988 by the National Language-Writing Work Committee (*Guo Jia Yu Yan Wen Zi Gong Zuo Wei Yuan Hui* 国家语言文字工作委员会) and the National Education Committee (*Guo Jia Jiao Yu Wei Yuan Hui* 国家教育委员会 — which is now the Ministry of Education of the People's Republic of China). This list is, to a good extent equivalent to the Japanese *Jōyō Kanji List* of 2,136 characters. The main difference between the two lists is that the Japanese *Jōyō Kanji List* limits the character number to government publications and school books, and also acts as a guideline for general media,<sup>1</sup> whereas the *List of Frequently Used Characters in Modern Chinese* does not apply any limitation to the usage of characters in China but does act as a ‘soft’ guideline and is often used as a statistical tool for the studying of contemporary Chinese character usage in mainland China.

The whole body of the ‘*List of Frequently Used Characters in Modern Chinese*’ consists of 3,500 characters. Furthermore it includes two sub-lists, namely the *Common-use Character List* (*Chang Yong Zi Biao* 常用字表) and the *Secondary Common-use Character List* (*Ci Chang Yong Zi Biao* 次常用字表). The Ministry of Education of China states that a computerized census showed that the frequently used characters in the list (the combination of the two sub-lists) contribute to 99.48% of the modern usage of characters in China. Furthermore the common-use characters (2,500 characters) contribute 97.97% of the modern usage of

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<sup>1</sup> In practice, government publications and school textbooks are not strictly and absolutely limited to the *Jōyō Kanji List*. For example, some place names and personal names normally written in characters which are outside the *Jōyō Kanji List* might appear with *furigana*.

characters in China, hence it was chosen as the main research corpus of this chapter. (The 1,000 secondary common-use characters only contribute 1.51% of the modern usage of characters.) The other reason for studying the 2,500 common-use characters is that, the total number of characters is somewhat close to the *Kaitei Jōyō Kanjihyō* (*The Revised List of Characters for General Use* 改定常用漢字表) published in Japan in 2010, which consists of 2,136 characters.

The table of the 2,500 common-use characters along with commentary is attached as appendix to this thesis, after bibliography. To explain further in detail about the table:

- 1 The simplified form and traditional form of each and every one of the 2,500+ characters is given in the table. In the majority of cases, one simplified form will correspond to one traditional form, yet in some cases, one simplified form represents two or even more traditional character forms: in such cases I will add X.1, X.2, and so on, in order to distinguish them. For example Entry 133 and 133.1 has 卜 acting as the simplified form for both 卜 and 蔔 in their traditional forms. This is the reason why there will be more than 2,500 traditional characters in this table.
- 2 The stroke count for each and every one of the 2,500 characters in their simplified form is also given.
- 3 The numbering of the characters 1-2500 is according to their pronunciation in the Pinyin alphabetical order. A handful of very obscure, obsolete or dialectal pronunciations have been omitted, since they are hardly in use any more in modern Mandarin Chinese. In the cases where the same pronunciation occurs, the characters are further arranged into the four tones order- i.e. firstly the even 平 tone indicated by the Arabic numeral 1, then the rising 上 tone 2, the departing 去 tone 3, and finally the entering 入 tone 4. Occasionally a small number of characters are pronounced in a soft voice 轻声 and will be given the term ‘tone 5’ to indicate that, and will be located after tone 4. In cases where two or more characters have the same pronunciation and the same tone, the character with fewer strokes will be listed first. Some characters may have more than one pronunciation. In such cases, multiple pronunciations and their corresponding meaning groups will be distinguished with a slash mark ‘/’.
- 4 By using sources to determine the approximate time when each and every one of the 2,500+ characters appeared, these characters (in their traditional forms) are roughly categorised into three categories: ‘A’ indicates the ‘original’ characters which first appeared in the oracle bone script (circa 14<sup>th</sup>-11<sup>th</sup> century BCE) or bronze script (also starting from circa 14<sup>th</sup> century BCE). ‘B’ indicates the characters which do not belong to category ‘A’ yet appeared in one of the earliest and arguably one of the most accomplished works/dictionaries for Chinese characters – *Shuo Wen Jie Zi*, compiled by Xu Shen 许慎 around 100 CE. Category ‘C’ characters are those which were not included either in the *Shuo Wen Jie Zi* or in the oracle bone or bronze script. In some cases, a particular character might be missing from *Shuo Wen Jie Zi* but is indeed found



in the earliest extant forms of Chinese writing, i.e. oracle bone script or bronze script, then in such cases, the character is categorized 'A'. On a few occasions, one of the reference books (see below) used has listed an OBI or bronze form of a character, while another reference might say 'first appeared in *Shuo Wen*': in such conflicting cases, as long as the OBI/bronze form listed therein shows no clear error, it is considered as in category 'A' instead of 'B'. Also note that, in a few cases, it is the 'simplified' form which appeared in history before the 'traditional' form, such as No.245 虫, No.248 仇. In such cases, the earlier form will be chosen as the source to determine the aforementioned three categories.<sup>2</sup>

- 5 The contemporary meaning of the characters is given in all three categories in modern day mainland China (mostly Mandarin).<sup>3</sup> In a small number of cases, a character is so versatile that it may have up to a dozen of meanings at the same time, and then only the relatively common-used meanings are kept in the list. On the other hand, I endeavour to include as many typical meanings of any given character as possible by going through different dictionaries, references and so on. Also I will add on newly acquired meanings of a certain number of characters where applicable – these meanings, in many cases might not have even appeared in the dictionaries yet, but are already used by people in everyday life. For example, 雞 originally meant 'chicken', but can now mean both 'chicken' and 'prostitute' in China. Note that some types of meanings will not be included, such as A) Familiar prefix to names (similar to the usage of – *san* in Japanese); B) Onomatopoeia; C) Recent transliterations for place names, personal names, proper nouns, and so on, especially those from European languages. There are a handful of ancient transliterations from other languages as well, and those are so well blended into the Chinese language since long ago – e.g. 站 2333 'a relay station for horse', and probably a phonetic loan from Mongolian, since the native Chinese meaning of 站 should be 'to stand' – that commonly they are treated no differently than the native Chinese meanings.
- 6 The etymology of all the characters in the table except those in category 'C', since category 'C' characters were created much later (in some cases as late as in the 20<sup>th</sup> century, e.g. new characters created for new chemical elements), hence it is arguable that by adding them to the research it will only 'contaminate' the results. Another factor is that since they were created much later in the history, their etymologies and their current meanings may not have changed that much anyway. This is to say, characters which belong to category 'A' or 'B' are at least around 2,000 years old, and thus it is more scientific to compare their etymologies against their modern-day meanings. Furthermore, note that the etymology of the characters are based on their traditional forms, not the simplified forms, and in cases where one simplified character

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<sup>2</sup> The reason behind this is that, during the campaign of character simplification in PRC, a small number of ancient (perhaps obsolete) characters were chosen to replace their more recent counterparts as the simplified form, because of their brevity in strokes and/or forms.

<sup>3</sup> Having said that, the majority of the contemporary meanings in other Mandarin speaking regions such as Taiwan, Singapore and Malaysia, often show no substantial changes comparing with mainland Chinese. Thanks to modern telecommunication, Mandarin is arguably more homogeneous than ever.

corresponds to a number of traditional characters, the etymologies of all the traditional counterparts will be given individually.

- 7 For accuracy and conciseness, most if not all meanings in the 'modern meaning' category are meanings of single characters, in other words, when the character is used on its own. Certain meanings tend to appear, if not only appear when a particular character is used not on its own, but rather as a morpheme in a compound word consisting of two or more characters. Within this research, those meanings are usually not considered the meaning of the character itself, especially those in fixed-polysyllabic-words (CH: 連綿詞) where characters are used for their sound value only.<sup>4</sup>
- 8 Finally, since sometimes the etymology of a certain character is evenly disputed, in such cases, even if one of the suggested etymologies seems to neatly correspond to the modern meanings, such a character will not be considered as being 'unchanging' in meaning for the sake of academic dispute.

As mentioned before, by contrasting the etymology with their current meanings, all kinds of comparative research could be done: for instance, the shift of meanings from 'disorder to order', from 'natural' to 'man, manmade', or vice versa. This requires taxonomical and statistical analysis.

### **About Character Etymology:**

Nowadays, most academically recognized dictionaries for characters would have more or less up-to-standard contents that explain the modern-day definitions of the characters within. Hence the modern meaning of the characters in the 2,500 list is probably not a substantial problem.

Furthermore, there are dictionaries that explain the usage of the characters in the classical Chinese context. Yet one must bear in mind that the meaning of characters in classical Chinese is not equal to their etymology in many cases. For example, even in the *Analects of Confucius*, which was written more than 2,000 years ago, a large number if not the majority of the characters were already used in their extended/borrowed meanings instead of their original meanings.

As a consequence, in order to elucidate the etymology of characters, one has to dig deep into the oracle bone script and bronze script (from circa 14<sup>th</sup> century BCE), which are both by

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<sup>4</sup> Some examples are: 望洋, 彷彿, 琵琶, 鸚鵡. They are commonly not considered as transliterations from other languages, although the underlying mechanism is comparable. Some researchers argue that they are the remains of an ancient poly-consonant Chinese language. Having said that, these words could also be very early transliterations of neighboring 'foreign' languages that made contact with the ancient Chinese and were therefore absorbed into the language.

far the earliest samples of Chinese writing. For example, the character 亦 has long been used in classical Chinese as the sound-loan for ‘too, as well’, but OBI script shows that it bears the resemblance of a person’s armpit. Although it is true that sometimes we can also deduce the etymology of a character from the small seal script, the OBI script when applicable is almost always a better source since it is the more prototype one. Yet there comes another problem, since not all common-use characters examined in this thesis would have appeared in the earliest historical period (most category ‘B’ characters have not come into view in the OBI or bronze period).

Fortunately there seems to be a practical way to attend to this potentially difficult situation. Owing to the fact that most characters in the category ‘B’ are not just simple pictographs but instead are meaning-compounds, indicative symbols and semasio-phonetic characters, it is possible to investigate the etymology of the ‘components’ that formed these characters one by one and then try to deduce the meaning of the whole. For example, 械 (modern day meaning: ‘contraption’) did not appear in OBI but did appear in *Shuo Wen Jie Zi*, the definition given in *Shuo Wen* being ‘instrument of torture’. Since 械 is in essence 戒 plus a tree determinative 木, and 戒 itself in OBI showed two hands raising a halberd, thus it is deducible that 械 is a wooden instrument of torture or instrument of war (which in ancient times might not have been all that different anyway).

In addition there are a good number of well written books available about character etymology which work as invaluable research references. In this thesis, mainly the following eight references are used to track down characters’ etymology in the 2,500 character list. For details of these works, refer to Literature Review.

- 1) *Han Zi Yuan Liu Zi Dian* 『汉字源流字典』 (Gu, 2010).
- 2) *Xi Shuo Han Zi—1000 Ge Han Zi De Qi Yuan Yu Yan Bian* 『细说汉字—1000个汉字的起源与演变』 (Zuo, 2005).
- 3) *A Guide to Remembering Japanese Characters* (Henshall, 1988).
- 4) *Jōyō Jikai* 『常用字解』 (Shirakawa, 2010).
- 5) The electronic version of *Kanji Gen (new edition)* 『漢字源 新版』 copyrighted by Gakken Education Publishing Co.,Ltd.
- 6) The etymology of characters where applicable from the manuscript of the forthcoming latest edition of *A Guide to Remembering Japanese Characters* by Christopher Seeley and Kenneth G. Henshall with Jiageng Fan. (To be published 2014.)
- 7) *Dai Kan-Wa jiten* 『大漢和辞典』 (Morohashi Tetsuji 1960).
- 8) *Kadokawa Jigen Jiten* 『角川字源辞典』 (Katō Jōken, et al 1985).

Admittedly, the etymology of characters extracted from these different sources will sometimes ‘agree to disagree’. When such an occasion arises, a relatively orthodox approach is used: in the majority of the cases the better established theories are chosen over the more radical ones; the more commonly acknowledged theories are chosen over the more ‘individual-colored’ ones, unless of course there is good evidence to prove that some of the more orthodox theories are partially or completely incorrect.

## 5.2 The Evolution of Character Meaning

### Overall Statistics

For manageability, the table of 2,500 characters is divided into five even sections.

At first glance, the first 500 characters in the *Common-use Character List* correspond to approximately 522 traditional characters.<sup>5</sup> If we exclude the 87 characters from category C, there will be 435 characters from either category A or B, amongst which 114 characters stayed more or less unchanging in meaning.<sup>6</sup> That is to say, about 114/435 or 26.2% of the characters in either category A or B kept their etymology or very early meaning to a considerable degree even today.

For the same reason, the second set of characters from 500-1000 corresponds to approximately 522 traditional characters. If we exclude the 51 characters from category C, then there will be 471 characters from either category A or B, amongst which 113 characters stayed more or less unchanging in meaning. That is to say, about 113/471 or 23.9% of the characters in either category A or B kept their etymology or very early meaning to a considerable degree even today.

Likewise, the third set of characters from 1000-1500 correspond to approximately 521 traditional characters. If we exclude the 89 characters from category C, then there will be 432 characters from either category A or B, amongst which roughly 90 characters stayed more or less unchanging in meaning. That is to say, around 90/432 or 20.8% of the characters in either category A or B kept their etymology or very early meaning to a high degree even nowadays.

To continue, the fourth set of characters from 1500-2000 correspond to approximately 516 traditional characters. If we exclude the 71 characters from category C, then there will be 445 characters from either category A or B, amongst which about 94 characters stayed more or less unchanging in meaning. This is to say, about 94/445 or 21.1% of the characters kept their etymology or very early meaning to a high degree even nowadays.

Finally, the fifth set of characters from 2000-2500 correspond to approximately 528

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<sup>5</sup> The main reason is that, sometimes two or even more traditional characters were simplified into one simplified character in mainland China, which is rather unscientific and is prone to cause misunderstandings.

<sup>6</sup> To clarify once more, the characters are put into three categories: 'A' for the 'original' characters which first appeared in the oracle bone script or bronze script. 'B' for the characters which do not belong to category 'A' yet appeared in one of the earliest and arguably one of the most accomplished work/dictionary for Chinese characters – *Shuo Wen Jie Zi*, compiled by Xu Shen 许慎 around 100 CE. And category 'C' characters which were not included either in the *Shuo Wen Jie Zi* nor in the oracle bone or bronze script.

traditional characters. If we exclude the 80 characters from category C, then there will be 448 characters from either category A or B, amongst which roughly 111 characters stayed more or less unchanging in meaning. That is to say, about  $111/448$  or 24.7% of the characters kept their etymology or very early meaning to a high degree even today.

Overall, the 2500 simplified common use characters in mainland China roughly corresponds to 2609 traditional characters. If we exclude the characters from category C which is 378 in total, the total number of the category A and B characters is  $2609-378=2231$ . Since category A or B characters are at least 2000 years old, this shows that the majority (to be more precise,  $2231/2609=85.5\%$ ) of the modern day commonly used characters in Chinese were already created around roughly two millennia ago. Likewise, only 378 out of 2609, or 14.4% of the characters were created afterwards. During such a long historical period, the Chinese language, including its grammar and pronunciation have changed so drastically that if a modern day Chinese could go back in time, he or she would in all probability not be able to properly understand even one sentence coming from the ancestor's mouth. In comparison, the Chinese written language has also changed to a great extent, but perhaps not to the extent of the oral language: the classical Chinese has been replaced by the modern orthography that clings much more tightly to the contemporary spoken language; the words have changed from mainly isolating one character words to compound character words consisting of two or more characters; on top of that, numerous new words, whether in the form of newly invented characters or compound words made of preexisting characters, have also been introduced from other languages in the form of translation or transliteration. However, the foundation of the script, the characters themselves—the building blocks of written Chinese as morphemes or words themselves—have stayed largely the same except stylistic changes which are more or less cosmetic and superficial.

Furthermore, amongst these 2231 characters of category A or B, there are 522 characters which stayed more or less unchanging in meaning. That is to say, around  $522/2231$  or **23.3%** of the characters kept their etymology or very early meaning to a considerable degree even today. Considering how ancient these characters could be traced back, this is a significant proportion.

## Comparative Research regarding Unchanged Meanings

Han notes that in the evolution of characters, some characters kept their original meanings to a very high degree, which is to say their modern meanings in Chinese compared with their etymology have barely changed, if at all. For example:

馬 牛 羊 雞 虎 狼 魚 人 草 木 花 藕 麻 稻 粟 姜<sup>7</sup>[sic] 電 雲 山 水 雪 霜 泉  
土 冷 熱 高 低 輕 重 長 短 嫁 娶 飛 有 無 分 離<sup>8</sup>

The aforementioned examples of characters include:

- 1) Name of animals, e.g. 馬 horse; 牛 ox; 羊 sheep; 雞 chicken; 虎 tiger; 狼 wolf; 魚 fish and 人 human. Except for maybe 雞 which could be used (at least in mainland China) as a synonym for prostitute, other characters represent exactly the same meanings now and then. Other examples in the table include: 犬 dog 1505, 雀 sparrow 1510, 鼠 mouse/rat 1686, 蹄 hoof 1800, 兔 rabbit/hare 1845, 蛙 frog 1859, 翼 wings 2183, and many more.
- 2) Names of plants and vegetables, e.g. 草 grass; 木 wood; 花 flower; 藕 lotus root; 麻 hemp; 稻 rice; 粟 millet; 姜 ginger (?). This category gives a hint of some of the most ancient plants familiarized by the Chinese, but is more problematic than the first category. For example, 草, 木, 花, 麻 can all be used as adjectives in modern Chinese as – careless, rough; naiveté, numb; flirtatious; numb, tingling, spotty – respectively. Thus in this thesis, such extended meanings are listed in the 2,500 character table, and such characters are considered as characters with changed meanings. Other examples of unchanged meanings in this category in my table include 梅 plum 1228, 柿 persimmon 1658, 蒜 garlic 1737, 筍 bamboo shoot 1746, 桃 peach 1787, 桐 pualownia 1825, 杏 apricot 2040, 枝 tree branch 2384, and many more.
- 3) Natural phenomena and objects, e.g. 電 lightning; 雲 cloud; 山 mountain; 水 water; 雪 snow; 霜 frost; 泉 spring (water) and 土 soil. Admittedly, characters for natural phenomena are prone to stay in their original meanings, simply because the natural environment we are living in today is not that different to what it was like thousands of years ago. But there are still some interesting changes: 電. The original meaning of this character was lightning – a clear reference to the natural phenomenon, however, in modern Chinese when used alone, it almost always means ‘electricity’. Now one may argue that the phenomenon of lightning is in fact merely a

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<sup>7</sup> This work of Han, an author of mainland China, was possibly converted from Simplified Chinese into Traditional Chinese before being published by a publishing company in Taiwan, thus the character here could be 薑 (ginger) instead of a proper noun/family name 姜, since both 薑 and 姜 were simplified to 姜 in mainland China.

<sup>8</sup> Han 1995, p16.

manifestation of natural electricity. But likewise ice, water and vapor are essentially the same thing. Since we are talking linguistics rather than physics, it is perhaps better to put the character 電 in the category of changed meanings rather than in the category of unchanging meanings. In addition, 土 is often used as an adjective meaning 'indigenous' or 'old-school'. Other examples of unchanged meanings in this category in my table include 銅 copper 1827, 霧 fog/mist 1934, 雨 rain 2242, etc. For their natural unchanging attributes, the first three categories take up a large proportion of characters of unchanged meanings in the *2,500 Common-use Character List*.

- 4) Other characters including 冷 cold; 熱 hot; 高 high; 低 low; 輕 light in weight; 重 heavy; 長 long; 短 short; 有 to be, to Have; 無 not to be, not to have; 嫁 female marrying male; 娶 male marrying female. Here except the character 長 which obviously can be used as an adjective 'old' from as early as the OBI stage, the meaning of other characters stayed relatively stable throughout time – with only minor extended meanings or changes regarding parts of speech. Note that in this thesis, even these minor changes are considered as changes of meaning for any given character. By doing so, the scope of characters with unchanged meanings in this thesis is much narrower than that of Han's approach. For example, 熱 is often used contemporarily as a noun to describe a 'boom (popularity)', thus it probably should not be included in the category of unchanged meanings. Other examples in my table include 矮 short/low 6, 愛 love 7, 慚 ashamed 156, 多 many/much 433, 孕 pregnant 2279 and so on.

Other typical categories of characters of unchanged meanings include those related to human organs, everyday objects (such as food, furniture, instrument, etc.), simple actions, some proper nouns and so on. For obvious reasons, nouns contribute the biggest proportion of characters of unchanging meanings.

Moreover, an interesting fact can be observed from the aforementioned examples of characters: except for 電 which is used in Japanese the same way as the modern Chinese is, as electricity, other characters from the aforementioned examples seem to have retained their original meanings in modern Japanese better than the modern Chinese counterpart. This is not coincidental, since modern Japanese usage of Chinese characters is indeed more 'quaint' than its opposition. This is mainly due to two reasons, one being the greater societal and cultural changes historically in mainland China in comparison to Japan, especially during the 'nomadic' Mongolian and Manchurian reigns (also arguably after the Second World War), the other being the spread of characters was based mainly on written form, which is almost always more stable than in the form of speech, especially in the case of classical written Chinese. In addition, it is surmisable that, just as New Zealand and Australian English retain some quaintness of the old English such as "good day">"g'day", the same trend in Japan can also be seen as the equivalent to the 'provincial' perseverance of the classical Chinese usage of characters, in comparison with their cultural origin. Since the characters with unchanged meanings must be those of simple, straightforward, everyday meanings, it is not surprising

that the majority of these characters raised here can also be found in the *Jōyō Kanji List*.

Furthermore, Han also gives examples of a group of words (see below), which are mainly two character compound words.<sup>9</sup> These words, although in modern day are customarily written in a form which essentially consists of a core morpheme plus a prefix or suffix, in the majority of the cases, even in the modern day the core morpheme can be used alone to convey exactly the same meaning, especially in written Chinese:

橘 橘子 Mandarin, Tangerine.  
鼠 老鼠 Rat, Mouse.  
眉 眉毛 Eyebrow.  
唇 嘴唇 Lips.  
花 花兒 Flower.<sup>10</sup>  
鷹 老鷹 Hawk, Eagle.  
月 月亮 Moon.  
掌 巴掌 Palm of Hand.  
舌 舌頭 Tongue.  
姨 阿姨 Aunt.  
膝 膝蓋 Knee.  
髮 頭髮 Hair (only those on head)

Note that in Japanese where applicable, these words are more often than not represented by a single *kanji* such as those on the left side, instead of two character compounds in modern Chinese. This reminiscence of the classical Chinese usage once again shows the ‘traditionality’ or ‘inertia’ of *kanji* usage in Japanese today in comparison with modern Chinese.

Han argues that these single character words stayed exactly the same in meaning throughout history,<sup>11</sup> which technically is not completely true, but still a fair remark. Exceptions may be 月, which clearly can be used in the sense of ‘month’ – a closely extended meaning derived from the lunar calendar system in ancient China and the character 花 which can now also mean ‘flirtatious’.

Overall, it seems arguable that a considerable proportion of the Chinese characters retained their original meanings. Even with the very strict criteria used in the research for this thesis for the common-use characters in China, as mentioned earlier in the chapter, amongst the 2231 characters from category A or B, there are still 522 characters that stayed more or less unchanging in meaning, which is to say, around 522/2231 or **23.3%** of the characters kept their etymology or very early meaning to a considerable degree even today.

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<sup>9</sup> Han 1995, p19.

<sup>10</sup> The suffix 兒 here is very arguable. In short, even today, a considerable proportion (if not the majority) of two character compound words in Chinese with 兒 as the suffix can be spoken and/or written without such a suffix, which is to say in the form of a single character word. The suffix 兒 is often very loosely attached to words. As a result, this is perhaps a little different than the other examples.

<sup>11</sup> Han 1995, p19.




On the other hand, just like two sides of a coin, this number also shows that, in category A or B, **76.7%** of the characters have shown a degree of changing in their meanings. As the material world along with human psychology have changed so greatly over the last two or more millennia, this change in the meaning of Chinese characters is all highly predictable.

## The Emergence of New Meanings

Although roughly three quarters of the characters in the *Common-use Character List* showed deviation of meanings to a various degree, within such a big number of characters, the fundamental factor which lies behind is in fact quite simple: new meanings emerged whether by extension or borrowing. Extended meanings must have a certain connection or relationship to the etymology; borrowings or sound-loans do not have such connections, but rather was just pronounced the same or very similar historically. One notes that in a small number of cases, it is not easy to determine whether a particular meaning should be considered an extended meaning or a borrowed meaning. This is mainly due to questionable linkage between the etymology and the particular new meaning, and different researchers sometimes agree to disagree. Also indeed it is not unfamiliar to see a character to have acquired both extended and borrowed meanings.

To explain more in detail, a few examples are given in each category as follows:

### 1) Examples of relatively clear extended meanings.

射 1601, in OBI clearly shows a bow and an arrow . In some forms the bow is fully-drawn, hence the meaning 'to shoot an arrow'. Later it acquired closely extended meanings from 'to launch' to 'to jet', to a certain extent following the evolution of projectile weaponry.<sup>12</sup> On the other hand, it also acquired an abstract meaning 'to insinuate' which may be derived from a certain Chinese idiom – '含沙射影' literally, to hold sand in the mouth and shoot it at a shadow – injury to men inflicted by evil', this early meaning later led to 'to insinuate (often used in a negative sense)', and thus is a fairly closely extended meaning from the etymology. In the case of 1601, the original meaning and the later extended meanings coexist even today.

炊 279, in small seal script showing a 'fire' on the left and a 'breathing man' on the right, probably an indication of 'blowing on a fire during cooking'. Today the meaning is simply 'to cook (by any means)'. The extended meaning largely replaced the original meaning. The aforementioned two characters represent verbs.

For adjectives, a character such as 藍 1053 acts as a good example. This character originally meant 'indigo plant', since the dye of blue is refined from the indigo plant,

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<sup>12</sup> With the discoveries of modern science, it also acquired a meaning similar to 'to radiant', although this meaning is more often than not used in two character compounds.

later it became to simply mean ‘the colour blue’. Obviously ‘blue’ is an extended meaning from the original meaning.

For nouns, a character such as 道 350 is a good example. While its etymology is the physical object of a ‘road’, later it acquired extended meanings like ‘way, principle, reason, method, *Dao* and to say’. All of these new meanings can be seen as the abstractive usage of its etymology.

It is also fairly common to see a change of part of speech when extended meanings emerge, e.g. 浪 1063 originally meant ‘wave (of water)’. While this meaning is still used today, over time it also became to be used as an adjective meaning ‘unrestrained, slutty.’

## 2) Examples of relatively clear borrowed meanings.

西 1936, originally a pictograph of a bird’s nest and the original character of 栖 ‘to reside (of birds)’. Later it was borrowed to present the direction of ‘west’. Likewise 東 ‘east’ 396 is also a borrowing, its original meaning probably related to some kind of sack. 我 1913, current meaning is the first-person pronoun ‘I’, but the etymology is a halberd-like weapon, thus probably a borrowed meaning. Similarly 它 1752, originally a pictograph of a snake, now only used as third-person pronoun for non-human objects like the English ‘it’. Since abstractive notions are difficult to represent using a particular shape, borrowed meanings can often be found in the characters of abstract meanings.

## 3) Examples of both relatively undisputed extended and borrowed meanings.

荷 672, the meaning ‘lotus’ is a closely extended meaning, if not the original meaning itself (some dictionaries have ‘leaf of lotus’ as the original meaning). The later emerged meaning ‘to carry a burden’ is a borrowing from 何 669. In classical Chinese 何 was later used primarily as a particle meaning ‘What? Who?’, thus 荷 672 took over the meanings of 何 669 (to carry a burden) while retaining its original meaning (lotus/leaf of lotus).

回 742, originally a pictograph of a whirlpool, which may be the original meaning itself or the etymology could be derived from the motion of the whirlpool and meant ‘to circle, to revolve’. In any case, today it can also mean ‘to go back, to answer, chapter, time’ which are extended meanings, while the meaning ‘(Chinese) Muslim’ is a borrowing.

## 4) Examples of contentious categorisation.

冬 ‘winter’ 397. Current meaning is solely ‘the season of winter’. But the etymology is not without dispute. Xu Shen in the *Shuo Wen Jie Zi* suggests that it is the original character of the later 终 (to end, end) but did not categorise it. Winter is often considered in various cultures as the end of the four seasons, so in this sense it may be considered as an extended meaning. Having said that, 冬 in the OBI is simply written

as 𠂇, possibly showing two ends of a thread, hence the meaning ‘end, to end’. But even this explanation of the symbol in the OBI is not without dispute. Since ‘end, to end’ is quite an abstract notion, it is not entirely impossible that 𠂇 used in the sense of ‘end, to end’ was a borrowing to start with. This symbol in the OBI appears to be too abstract to be given unquestionable definitions. Sometimes the early forms of a particular character is so obscure that any attempt to convince people that ‘this is the etymology’ would seem too subjective, such as 亞 2095, 勿 1929. Note that although sometimes the exact etymology of a certain character is undecided, it is still possible to surmise whether the meaning may be an extended meaning or a borrowed meaning, such as 黑 677: all theories regarding its etymology relate to ‘the colour black’, thus later meanings that relate to ‘black’ are probably extended meanings.

## 5.3 Original Research of Shifts in Meaning, with Detailed Analysis

### 5.3.1 From ‘Natural’ to ‘Man, Manmade’

One of the most easily observable features in the evolution of man is the increasingly complicated attribute of ‘human ideas’ and ‘society’. Although which stimulated which is like a question of ‘chicken or the egg’, nevertheless, they are like light and shadow; if one changes the other immediately reflects. Needless to say, these transformations were also recorded in the Chinese script, and since the whole body of the Chinese script is easily over tens of thousands of characters, the *2,500 Common-use Character List* should be a good starting point for taking a closer look at the matter.

It was mentioned earlier in the chapter that generally there are two types of meanings: the extended meanings and the borrowed meanings. While sometimes it is difficult to distinguish which is which, in the bigger picture, it is safe to say that the extended meanings contribute to a bigger proportion of the newly emerged meanings. Most Chinese characters have acquired new meanings by way of extended meanings, therefore continued to retain the logographic feature of the script. Within all these characters, some of them show a specific type of shift in meaning—normally an uncomplicated object to start with, most commonly being a noun (occasionally verbs and adjectives too) of a **natural** object or phenomenon, but later showing a variety of meanings much more complicated compared with the etymology, and most importantly these meanings will have connection with things or matters concerning ‘**man, manmade, artificial**’.<sup>13</sup> (The original meanings of characters of this type may or may not have been lost.) Regarding the examples found within the 2,500

<sup>13</sup> In the interest of ‘natural-ness’, characters relating to human or body parts are not included here.

character list, where the meaning may very possibly be a sound-loan/borrowing instead of an extended meaning, it will be highlighted with a hash (#)<sup>14</sup>. Sometimes the etymology of a certain character is quite disputed, and when such an occasion arises, often a relatively orthodox approach is used: in the majority of the cases the better established theories are chosen over the more radical ones; and the more commonly acknowledged theories are chosen over the more ‘individual-colored’ ones, unless of course there is good evidence to prove that some of the more orthodox theories are partially or completely incorrect. If sometimes an etymology is just too obscure or too disputed, then it will not be categorised.

- 1 阿 Originally ‘hill’, now more commonly used as a particle. #
- 28 霸 Originally had connection with natural objects of white colour, became used as ‘ruler or to rule by force’ #
- 56 薄 Relating to the growth of grass at first, now can be used to describe attitude or attributes of man also.
- 76 本 Root of a tree, now also ‘book, basis.’ Books are the materials that provide the surfaces on which humans use writing instruments to inscribe writings, thus ‘bases of writing’.
- 77 笨 Originally relating to bamboo, now can mean ‘foolish’. #
- 127 駁 Horse with variegated colour, now also ‘to refute, to contradict, barge’. The meaning ‘to contradict’ may derive from the contrasting colour of the horse.
- 128 泊 Body of water, now also ‘to anchor, to moor’.
- 136 不 Pictograph of a calyx, now used as a particle. #
- 148 彩 Originally ‘colour’, now also ‘applause, lottery’. Colourful silk was often the prize of lottery in ancient China.
- 151 菜 Began as just ‘vegetable’, now also ‘cuisine, style/school of cooking’. The difference is that the latter is mostly cooked/processed food, especially in Chinese cuisine.
- 165 草 Originally ‘grass’, now also ‘careless, rough’.
- 203 朝 A natural phenomenon, ‘rising sun/rising water’. Now also ‘court, dynasty’.
- 241 赤 Red flame, now also ‘bare, naked’, both literally and metaphorically. A newly born baby looks red and is naked, 赤ちゃん.<sup>15</sup>
- 243 沖 Originally related to body of water, now can also be used as ‘to develop a film, etc.’ In the earlier days, film developing technology required liquid, thus the meaning.
- 246 崇 High mountain, later can also be used metaphorically as ‘dignified, to honour’.
- 280 垂 To hang down (of plants). Now can be used as verb such as ‘to approach, bequeath’ and as an honorific word. To hang down is to approach the ground. The usage as honorific word probably derived from the extended meaning of the character—low.
- 282 春 Originally just ‘spring’, now can also be used to describe ‘lust, life.’ Spring is the season of life and the creation of new life.
- 285 蠢 Began as ‘movement of worms’, now can also be used as ‘blunt, sluggish’.

<sup>14</sup> Sometimes disputes regarding whether it is an extended meaning or a borrowed meaning seem unavoidable. Also note that there may be other extended meanings for the same character, and this symbol merely shows that at least one probable sound-loan/borrowing meaning is presented.

<sup>15</sup> Although the ability of making fire is often considered as a symbol of human evolution, fire, or flame itself can be natural and must have been natural before the skill of making fire was acquired by our ancestors.

- 299 粗 Originally ‘unrefined rice’, now can also be used to describe attributes such as ‘vulgar, unfinished, crude, rude’.
- 330 旦 ‘Dawn, day’, now can also be used to describe a female role in Chinese opera. This role in Chinese opera is performed by woman, thus ‘Ying’. For contrasting or promoting purposes, it was then named ‘旦’— ‘Yang’ which is quite the opposite.
- 333 淡 ‘plain water’, now can be used as ‘indifferent attitude’.
- 374 電 Firstly ‘lightning’, now rather the essence of lightning – ‘electricity’. Note that although electricity is not artificial, it is however a scientific discovery of man.
- 411 毒 Originally ‘powerful plant, e.g. poisonous, narcotic.’ Later can also mean ‘evil, malady, poisonous chemical compounds’.
- 416 杜 The etymology is a name for a type of tree—birchleaf pear. Modern meaning of ‘to stop, to restrict’ is a sound-loan. #
- 455 番 originally a pictograph of an animal footprint. The later meaning of ‘barbarian’ is a prejudice against ‘foreigners’, thus eventually ‘foreign’ with a negative tone.
- 469 芳 Initially just ‘fragrant plant’, now can also be used to describe a person’s good virtue.
- 478 非 Originally ‘to fly’. Modern meanings include ‘wrong, evil, must’, which are probably all borrowed meanings. #
- 492 奮 Originally ‘birds taking off or escaping’. Modern meanings are ‘to exert oneself, to rise in force, etc.’ which all have connection with man.
- 495.1 丰 ‘trees flourishing’. Now can also mean ‘buxom, good-looking’ human; ‘trees flourishing’ led to ‘good-looking’.
- 496 風 ‘wind’. Now also ‘news, rumour, manner, reputation’. News spread like wind. The meaning ‘manner’ derived from ‘wind –custom, convention – (social) manner’.
- 499 峰 Originally ‘peak of mountain’. Now can also be used as a scientific term—‘apex’.

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(31 examples in first 500, effectively 435 characters from category A or B)

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- 543.1 乾 Originally ‘the state of dryness’, now can also be used to describe the attitude of a person, etc.
- 565 稿 Originally ‘stalk of grain’ or ‘straw’, now also ‘draft, manuscript’. The stalk of grain was often used as an unprocessed feed for horses in ancient China, the meaning ‘draft’ derived from the sense of ‘unprocessed’.
- 573 革 ‘animal hide’. ‘Leather’ is arguably already a manmade object, let alone the meaning ‘to reform.’ The etymology is ‘hide - remove (hide to make leather) – reform’.
- 575 格 Original meaning was ‘type of tree’ or the ‘pattern of the branches on trees’. The ‘pattern’ of the branch may have eventually led to the meaning ‘standard’.
- 581 根 ‘root of plants’. Later also ‘basis, source’.
- 627 管 Originally ‘bamboo tube’. The ancient Chinese key (the instrument to unlock a lock) was often designed in a way that resembled a tube, thus the later meaning ‘to control, to manage’.
- 632 光 Originally ‘light’. Later also ‘honour, to bare, to use up’ and can act as a particle. Light is often considered ‘divine’, especially in some religions, thus ‘honour’; ‘light’ is formless, thus ‘to bare, to use up’. The particle usage ‘only’ probably derived from the

‘emptiness of light’.

646 果 A pictograph of fruits on a tree. Later also metaphorically ‘to succeed, result, candy, etc.’

651 海 Originally ‘sea, ocean or large body of water’. Later came to be used as an adjective meaning ‘vastly, a great number of, to a great extent’.

654 寒 Originally just the state of ‘coldness’, later also ‘the feeling of fear, to tremble, poor’. Poor people suffer in coldness.

662 豪 A porcupine. Later meanings such as ‘fine hair, bullying ways, grand, heroic’ are arguably from the feature of the animal.

664 耗 Originally a type of grain. Later used in the sense of ‘lack of grain, famine’, thus the new meaning ‘to waste, bad news.’

672 荷 Lotus. The other meaning ‘burden’ is a borrowing from 何. #

673 核 Pit, stone of a fruit. Modern meaning of ‘nucleus’ is an analogy.

682 恆 Shape or fixed trajectory of moon. The meaning ‘permanent, constant, continually’ are feelings towards the moon.

691 洪 Originally ‘flood’. The meaning ‘big, great’ is the human perception towards flood.

701 胡 Originally ‘meat under the chin of cow.’ The meanings ‘barbarian, reckless, outrageous’ are probably extended meanings from cow’s characteristics.

713 華 Flower. The meaning ‘splendid, essence, glorious’ are extended meanings. The meaning ‘China’ is possibly used in the sense of ‘glorious nation’.

731 荒 Originally ‘uncultivated’. Later can also be used in a number of metaphorical meanings such as ‘deficiency, out of practice, absurd’.

738 灰 Originally ‘ash’. Later can also be used to describe ‘the colour grey’, and eventually ‘discouraged’. Grey is possibly a discouraging colour.

742 回 Originally ‘a pictograph of a whirlpool’. Later meanings such as ‘to answer, section, chapter, time’ are extended meanings, while the meaning ‘Muslim’ is a borrowing. #

745.1 彙 Originally connected to ‘porcupine’ or ‘hedgehog’. Meanings such as ‘to converge, collection’ are possibly extended meanings from the look of the animals mentioned.

751 昏 Originally ‘dusk’. Now can also be used in the sense of ‘muddle-headed’ and ‘to faint’.

753 渾 ‘The gushing sound of water’. Later it acquired the meaning ‘muddy water’, and then ‘fool’.

756 活 Originally very similar to 753 渾. However, later it emphasized the ‘lively condition of water’, and thus ‘life, lively’. The other meaning ‘workmanship’ probably derived from the sense ‘the way of making a living’.

757 火 Initially a pictograph of ‘fire’. Meanings such as ‘inflammation, red, angry, popular’ are fairly strongly connected to the original meaning.

769 雞 Originally ‘chicken’. This is still a major meaning, yet there came another commonly referred meaning—‘prostitute’. It acquired the meaning ‘prostitute’ probably because the similarity in pronunciation in Cantonese between this character and ‘妓’—prostitute. #

774 激 Original meaning was the ‘splash of water’. This led to various other meanings

such as ‘to stimulate, to arouse, fierce, violent, etc.’

781 集 Original meaning was ‘birds gather on a tree’, this led to ‘to collect’ and ‘collected works/ to gather, a fair’.

793 季 The etymology is ‘young plant of grain’. Since grain harvest is by seasons, it later acquired the meaning of ‘season’. The meaning ‘youngest brother’ probably derived from ‘young plant’.

834 薦 Original meaning was ‘cattle feeding on grass’. Later meanings such as ‘to recommend, to offer sacrifice’ may be sound-loan from another similar character 荐. #

859 驕 Original meaning was ‘large horse’, adjectives such as ‘proud, arrogant, severe, harsh’ are extended meanings.

865 角 Originally just ‘horn (of animal)’, later came to have a variety of meanings such as ‘angle, corner, role (of theatre, movie), 10 cents, etc.’ The meaning ‘10 cents 一角’ derived from ‘fracture of a Chinese Yuan’. On the other hand, ‘horn’ is the weapon of many animals, thus later the meaning ‘to fight’ (This meaning is still valid in modern Chinese), and then ‘a role (in a fight, etc.)’

881 節 Originally ‘bamboo joints’. Later came to mean ‘node, section, festival, integrity, to economize, etc.’ Festival is a section on the calendar; integrity is the node/focal point of gentlemen; economize probably derived from the restraining image of bamboo joints.

919 精 Initially probably just ‘polished/pure rice’, later came to mean all things ‘pure, polished’, such as ‘semen’ and ‘elite human’.

922 景 Originally related to ‘sun ray’, later it acquired new meanings such as ‘scenery, scene, circumstance’. The other meaning ‘to admire’ is very possibly from the height or the brightness of the sun.

973 菌 Originally ‘mushroom, fungi’, after the invention of microscope, also ‘germ, bacteria’.

983 康 Original meaning was possibly ‘rice bran’. Modern meanings such as ‘healthy, peaceful, abundant’ may be sound-loans. #

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(38 examples in 500 - 1000, effectively 471 characters from category A or B)

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1005 空 Original meaning was ‘hollow space’, now can also be used as ‘hollow (metaphorically), in vain, free time, leisure’.

1013 苦 Originally ‘bitter taste plant’, now can also mean ‘hardship’.

1022 塊 Initially ‘lump of earth’, later just ‘a lump of something’, now can also mean ‘one Chinese Yuan’. The meaning of ‘currency’ derived from ‘a lump of silver’—a silver ingot for example.

1028 曠 With the sun determinative, originally ‘bright and clear (of sun)’. Later can also be used in the sense of ‘clear heart’, thus ‘free from worries’.

1048 來 Possibly originally a pictograph of a wheat plant. Other meanings including ‘to come, to happen, ever since, next’ are probably borrowings. #

1058 濫 Originally ‘water overflow/flood’. Later also came to mean ‘excessive, indiscriminately (sexual behaviour, etc.)’.

1062 朗 Although originally used to describe ‘bright moonlight’, later also ‘clear’, now more commonly used in the sense of ‘sonorous voice’.

- 1063 浪 Similar to 1058 濫, originally 'wave of water', now also 'unrestrained, slutty'.
- 1072 雷 Originally the natural phenomenon of 'thunder', now also 'bomb, shocking, embarrassing'.
- 1077 冷 Originally the state of 'coldness' with the ice determinative. Now also 'cold in manner, lonely, rare, sudden, unpopular'.
- 1091 厲 Originally 'whetstone', later also 'harsh, cruel, serious'.
- 1111 鏈 Originally 'lead ore', later the components were re-interpreted and thus 'metal chain'—left side of the character is the 'metal' determinative, right side means 'to link'.
- 1129 烈 Initially meant 'fierce fire', later also became to mean 'great achievements (as fierce as fire)'. Since the achievements are always positive, thus the meaning 'upright (behaviour), act of integrity'.
- 1133 林 Original meaning was 'woods', now can also be used in the sense of 'a collection of (books, bodies, etc.)'.
- 1139 陵 Originally related to 'high hill, mountain'. Since royal/aristocratic tombs were often placed in high places, thus the meaning 'tomb'.
- 1140 零 'Falling rain, drizzle'. The meaning 'small' is an extended sense from raindrops, and 'zero' is perhaps a further extended sense.
- 1149 流 'Flow of water'. Now can also be used metaphorically as 'a certain trend, group, etc.'
- 1179 碌 Originally '(multiple) stones', this led to 'mediocrity' since stones are very common.
- 1181 露 Originally 'dew', this led to 'being exposed to the elements', hence 'to expose'. The meaning 'nectar/spirits' is an analogy.
- 1182 卵 Originally 'egg', the meaning 'male testicles' is an analogy.
- 1197 麻 Original meaning was 'hemp', later meanings such as 'numb, pockmarked, tingling' all derived from the characteristics of the plant.
- 1218 毛 Original meaning was 'animal hair', later meanings such as 'human hair, careless, scared, unprocessed, little' all derived from the characteristic of the animal hair. It eventually led to the meaning of 'a dime/one tenth of a Chinese Yuan', since this is little money. Another extended meaning is 'fertility', often used in negative sense '不毛 no hair'—male without body hair is questionable in fertility.
- 1237 萌 'to sprout'. The very recent meaning 'cute' in Chinese is probably a borrowing from the Japanese 'equivalent' 萌える, which itself originally meant 'to sprout', and the later meaning 'cute' is an extended meaning.
- 1238 蒙 Originally a type of plant. Current meanings such as 'uneducated, ignorant' are all borrowing from a similar shaped character 冡. #
- 1247 蜜 Originally 'honey'. Other meanings such as 'sweet, nectar, best friend forever' are all extended meanings.
- 1250 綿 Originally 'silk floss', now can be also used to describe 'mild (behaviour, attitude, voice, etc.)'.
- 1255 苗 Originally 'sprout'. Other meanings such as 'descendant, omen' are extended meanings.
- 1257 秒 Original meaning was 'beard of grain'. This meaning is now obsolete. However, modern meanings such as 'second (time), angle (1/60 of a degree)' all derived from the



‘tininess’ of the beard of grain.

1265 明 Originally ‘sun + moon’, thus ‘light, bright’. Later can also be used in the sense of ‘clever, good eyesight’.

1275 末 Originally ‘tip of a tree’. Later also acquired extended meanings such as ‘end, inessential detail, powder, Chinese opera role (old man)’. The meaning ‘powder’ probably derived from ‘tips, fractures of things’. The ‘role of old man’ in early Chinese opera often appeared very early on stage, thus the ‘earliest’, for contrasting purposes, it was then renamed ‘the end’. Compare with 330 旦.

1276 沒 Originally ‘to sink into water’. Later meaning of ‘to confiscate’ is an extended meaning. Also used as a negative prefix possibly from further extension—sunk = gone.

1279 莫 Originally meant ‘sunset’. Current meanings of ‘do not, there is none who.’ are probably just sound-loans. #

1280 漠 Initially ‘desert’. Although this is still a major meaning, now can also be used as an adjective ‘unconcerned, indifferent’. Later meanings probably derived from the ‘bleakness’ of the desert.

1284 某 Originally a pictograph of a plum tree. Now can be used as a particle to express ‘some, a certain somebody or something’, as a result of sound-loan. #

1287 木 A pictograph of a tree. Later also acquired meanings such as ‘naiveté, numb’. Compared with materials such as metals, wood is comparatively a rustic material, hence the extended meanings.

1311 能 A pictograph of a bear. Later meanings such as ‘can, capable, energy, able’ are possibly distant extended meanings from the capability of the bear.

1314 泥 There are some disputes around the etymology of this character. However, whether it originally meant ‘mud’ or ‘name of a river’ does not matter, since they are both natural things. Later acquired the meaning ‘restrained’. Since there are disputes around the etymology, it is difficult to determine whether the meaning ‘restrained’ is an extended meaning or a borrowing.

1327 凝 The ice determinative suggests the original meaning ‘to congeal (from water to ice)’. Now can also be used in the sense of ‘to concentrate one’s attention.’

1328 牛 An ox or a cow. ‘Stubborn’ and ‘awesome’ are clearly extended meanings.

1348 派 Originally ‘tributaries of water’. Now can be used as ‘clique, group, to dispatch’ as well.

1360 泡 Original meaning was ‘bubble’. This led to ‘blister, swollen, spongy’ on the one hand, and ‘to soak, to pick up (a girl)’ on the other. The meaning ‘pick up (a girl)’ was derived from the meaning ‘latch onto somebody’ which itself is an extended meaning from the image of ‘soaking (in liquid for a long period)’.

1362 陪 Original meaning was ‘a range of hills’. Now also ‘to keep somebody company’.

1387 漂 Originally just ‘to float’. Later also ‘to rinse with water’, then ‘to bleach (using water or chemicals)’. In Chinese, ‘to rinse’ and ‘to bleach’ is written with the same character 漂.

1389 票 Original meaning was ‘leaping flame’. This led to ‘swift’ and then ‘urgent document to be delivered swiftly’ and finally just ‘note, ticket, bank note’. The meaning of ‘amateur Beijing opera (performer)’ has connection historically with some kind of ‘performance certificate for the Chinese opera’. The meaning ‘hostage’ started as a slang as

the hostage is the ticket to potentially a big sum of ransom in exchange’.

1404 破 Originally probably just ‘broken (stone)’, since it is easily observed in the natural environment. Later came to mean any broken or breaking object and finally also ‘to spend (money), to expose, to solve (a case)’.

1411 樸 Initially meant ‘unprocessed wood’, this led to ‘plain and simple (life, character, etc.)’.

1432 氣 Originally meant ‘vapours, air’. Later also acquired abstractive meanings such as ‘inner energy, *ki*, habit’.

1449 淺 The etymology was ‘shallow water’. Later also acquired abstractive meanings such as ‘superficial’.

1476 青 Originally just ‘greenish colour’, this led to ‘young, youth, inexperienced’ in both Japanese and Chinese.

1479 清 ‘Clear water’, this led to the meaning ‘innocent’.

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(50 examples in 1000 - 1500, effectively 432 characters from category A or B)

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1501 權 Originally a type of tree. Current meanings such as ‘power, to measure, authority’ are probably borrowed meanings. #

1534 日 Originally a pictograph of ‘sun’. Later meanings such as ‘date, everyday’ are extended meanings. The vulgar usage ‘to copulate’ is probably a sound-loan. #

1550 潤 ‘to moist, moisten (by water)’. Now also ‘to embellish’.

1569 沙 Original meaning was ‘sand’. Now also acquired the meaning ‘hoarse voice’.

1605 申 Originally a pictograph of lightning. Lightning has a long shape, thus ‘prolonged’ and later ‘long words, i.e. to state in detail’. The meaning ‘9<sup>th</sup> earthly branch’ is a sound-loan. #

1608 深 Initially just ‘deep water’. Later also ‘profound (knowledge)’.

1617 生 Originally related to ‘plants starting to grow’. Later can be also used in the sense of ‘to give birth’. Furthermore, ‘newly grown’ led to ‘new’ then ‘student—new pupil’ and ‘stranger—newly acquainted’.

1618 聲 Originally just ‘sound’ with the ear determinative. Now also ‘reputation’.

1677 叔 Original meaning was a type of bean, now written with 菽. It is not clear whether later meanings such as ‘father’s younger brother’ or ‘husband’s younger brother’ derived from the ‘tininess’ of such beans as extended meanings or are simply sound-loans. Now can also mean ‘young adult male’ in general.

1685 屬 Original meaning was whether to ‘join closely like insects (蜀)’ or ‘a tail joined like an insect’. Current meaning of ‘family, category, Chinese zodiac’ are extended meanings from ‘to join, linking’.

1704 水 Originally a pictograph of ‘water’. Now can also mean ‘careless, weak’—both derived from the characteristic of water. The other meaning ‘extra income’ derived from another (now obsolete) extended meaning of the character—the quality (of silver).

1739 雖 Originally a pictograph of a type of lizard or similar reptile. Current meanings such as ‘although, even though’ are sound-loans. #

1752 它 Originally a pictograph of a snake. Modern meaning of ‘it (third personal pronoun)’ is a sound-loan. #

- 1768 坦 Original meaning was 'flat ground'. Later can also be used metaphorically as 'open-hearted, peaceful'.
- 1793 特 Original meaning was a type of big ox. This led to later meanings such as 'special, unique, to take trouble to do something'. (Although some scholars think the later meanings are merely sound-loans.)
- 1808 甜 'Sweet taste in mouth'. Later can also be used metaphorically as 'sweet-heart, sweet relationship'.
- 1811 條 Originally 'small branch of a tree'. This led to other meanings such as 'strip, item, and article'.
- 1846 塗 Original meaning was 'mud'. Later can also be used in the sense of 'to smear, to daub, to scribble, to erase'.
- 1872 晚 Original meaning was 'evening'. Later can also be used as 'late', which arguably is a sense of time only used by humans.
- 1882 旺 Initially 'bright sun'. Later can also be used in the sense of 'prosperous, flourishing'.
- 1894 尾 The etymology is 'a tail'. Now can also be used as 'remnant, remainder, to follow'.
- 1897 未 The original form showed 'a tree with many branches', possibly meant 'a flourishing tree'. Current meanings of 'not yet, not, 8<sup>th</sup> earthly branch' are probably borrowings. #
- 1911 翁 Originally 'feather on bird's neck'. It is possible that since it resembles an old man's beard, thus the current meaning of 'old man'. On the other hand, the meaning of 'old man' could simply be a sound-loan.
- 1918 污 Original meaning was 'dirty water' with the water determinative. Later can also be used metaphorically as 'dirty, filthy, corrupted, to defile, etc.'.
- 1931 物 Original meaning was 'a certain type of cow/bull'. Later meanings such as 'thing, object, matter, substance, world' may be extended meanings.
- 1936 西 Originally a pictograph of 'bird's nest'. Later meaning of 'west (direction)' resulted from borrowing. Now can also mean 'the West, Western'. #
- 1946 習 Original meaning was '(bird) learning to fly' with the 'wings' component on top. Later became to mean 'to practice, to study' in general as well as 'tradition, habit, to get accustomed to'.
- 1976 險 Original meaning was 'rugged (mountain)' with the hill determinative. This later led to 'danger', then 'risk, risky', then 'almost'.
- 1977 鮮 Original meaning was whether 'a type of (tasty) fish' or 'the taste of fish plus lamb (tasty)'. This led to meanings such as 'fresh (air, food), rare (accident)'.
- 1989 香 Originally the 'aroma (of grain)' with the grain determinative. Later can also be used in the sense of 'incense, pleasant, popular'.
- 1999 象 Originally a pictograph of 'elephant'. Later can also be used in the sense of 'shape, appearance, to imitate'. The logic is possibly that the shape of the elephant is quite impressive.

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(31 examples in 1500 - 2000, effectively 445 characters from category A or B)

2006 曉 The etymology was ‘dawn, day break’. This led to meanings such as ‘to know, to make explicit’.

2020 洩 Original meaning was ‘to leak water’. Now can also be used metaphorically as ‘to indulge (secrets), to vent (anger).’

2030 薪 ‘fire wood’. Later also became to mean ‘salary’.

2033 星 Originally ‘the stars’. Later also became to mean ‘small points, point of scale, celebrity’.

2047 雄 Originally only used to describe ‘male (bird)’. Later came to be used for other creatures (even man) and acquired new meanings such as ‘gallant, powerful’.

2048 熊 Originally ‘big fire’. However, from an early stage, this character was used as a borrowing of ‘能’—bear (animal). Modern meaning such as ‘unreliable, cowardly’ are from the image of the ‘bear’, hence to 2048 熊, they are borrowed meanings. #

2053 秀 Original meaning was ‘ear of grain’. Later also came to mean ‘refined, talented, elegant, graceful’. These positive extended meanings derived either from the image of ‘ear of grain’ itself, which is a positive symbol in an agricultural society such as ancient China, or from the (now somewhat obsolete) extended meanings of this character—flowers and/or tall trees.

2075 雪 Original meaning was ‘snow, snowing’. Later also acquired the meaning ‘to clear one’s name’ based on the recognition of the purity of snow.

2094 雅 Original meaning was ‘crow’. Modern meanings such as ‘elegant, standard’ are the result of borrowing. #

2096 煙 Originally ‘smoke’ of any sort. Later meanings such as ‘tobacco, cigarette, opium’ are extended meanings.

2102 炎 Originally ‘flame’. Later also ‘inflammation’ as a symptom.

2124 洋 Original meaning was ‘expansive (water), i.e. sea, ocean, big lake’. Later also acquired meanings such as ‘Western, foreign, plenty of’.

2129 樣 Original meaning was possibly ‘horse chest nut’ or a similar nut. This meaning was later written in another character 橡. Current meanings of ‘manner, pattern, appearance, shape’ are all borrowed meanings from another character of similar shape. #

2143 也 Originally a pictograph of a snake or similar creature. Later meanings such as ‘also’ and other grammatical usages are merely sound-loans. #

2145 野 Original meaning was simply ‘field’. Later also acquired meanings such as ‘limit, boundary, civilian, rude, wild.’ The meaning ‘civilian’ is in contrast of the court. The meaning ‘rude, wild’ is in contrast of city, town.

2147 葉 Initial meaning was ‘leaf’. After the invention of paper, also became to mean ‘page’ due to similarity. Likewise it also acquired meanings ‘era, period’.

2168 椅 Originally a name of a tree. The later meaning ‘chair’ is a sound-loan possibly from 倚 ‘to lean’. The tree determinative almost definitely played a role as well. One notes that before C.E. the Chinese did not use chairs. In other words, ‘to sit’ equalled ‘to kneel’, not unlike the Japanese before the modern time. #

2180 益 This is the original character of 溢—to overflow. Other meanings such as ‘benefit, beneficial, to increase, all the more’ are extended meanings.

2185 陰 With a hill determinative, this character’s original meaning was ‘shaded side (of hill)’. Later meanings such as ‘shady (character), feminine, vulva, negative’ all derived from

the Yin and Yang theory of the ancient Chinese.

2193 英 Original meaning was 'flower'. Although this is still a minor meaning even presently, the major meaning has shifted to 'good things, talented, talented person'. From the human standpoint, flower is often considered as the best part of a plant, hence the extended meanings.

2220 猶 Original meaning was 'a type of monkey', hence the later meaning 'to resemble' and finally 'as if, still'. Although monkeys are good at imitating, it is not impossible that the later meanings are just loan uses.

2221 油 Originally 'oil', presumably from food. Later also 'petroleum, to paint, sly'.

2244 玉 'Jade'. The meaning 'respectable' is based on the status of jade.

2260 原 Original meaning was 'water source'. This meaning is now conveyed by '源'. Later meanings such as 'former, original, raw, cause' are extended meanings.

2261 圓 Original meaning was 'circle'. Later meanings such as 'Chinese Yuan, tactful, to justify' are extended meanings. Ancient Chinese used coins, thus the extended meaning 'Chinese Yuan'. A circle is without any angles, hence 'not offensive', and thus 'tactful'. The other meaning 'to justify' derived from 'to make all kinds of excuses', which itself is linked with 'tactful'.

2270 月 Originally 'moon'. Later also became to mean 'month'.

2276 云 Original meaning was 'cloud'. Later became 'to say' as a result of sound-loan. #

2281 暈 Original meaning was 'halo'. Later meanings such as 'dizzy, ring, confused, faint' are extended meanings.

2286 災 With 'fire' in the lower half of the character, it originally meant 'fire (as a disaster)'. Later it became to mean 'calamity, mishap, misfortune' in general.

2302 皂 Originally a type of tree similar to chestnut. The modern meaning of 'soap' derived from another type of tree—the 皂莢 *zaojia* tree, whose fruit was used as 'soap' in ancient China. Thus technically, the meaning 'soap' is a sound-loan. #

2310 澤 Original meaning was 'swamp'. Later meanings such as 'moisture, polish, gloss, blessing, benefit' are extended meanings. All these extended meanings are linked more closely with 'water, rain water' (which are extended meanings of 澤) than the original meaning 'swamp'.

2366 震 Originally 'thunder'. Later meanings such as 'to shake, to vibrate, excited, shocked' are extended meanings.

2373 蒸 Original meaning as 'brushwood'. Later meanings such as 'to steam, to evaporate' are borrowed meanings from 蒸. #

2381 支 Original meaning was 'tree branch'. This meaning is later conveyed by '枝'. Other meanings of 2381 such as 'to support, to disburse, to order, division' are extended meanings.

2388 脂 Originally 'fat'. Later became to mean 'rouge (cosmetics), resin' as well.

2422 州 Original meaning was 'sandbar, sandbank, delta'. These meanings are now conveyed by '洲'. Now 2422 means 'administrative region'.

2458.1 莊 Original meaning was 'magnificent grass'. Later was also used as 'solemn, dignified (person, building)' in general.

2461 狀 Originally 'appearance, shape (of dog)'. Later was also used as 'condition, to describe, writing, document, accusation'.

2466 濁 Original meaning was 'turbid water'. Later meanings such as 'muddy, impure,

bad, dirty, vulgar' are extended meanings.

2485 阻 Originally 'hills (as obstruction)', later also used metaphorically as 'obstruction, to hinder' in general.

(40 examples in 2000 - 2500, effectively 448 characters from category A or B)

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**The total number of the above selected characters is 190 characters, effectively 8.5 % of the total number of 2,231 characters in category A or B in the *Common-use Character List*.**

In comparison, the following is a list of characters with **largely unchanged meanings relating to 'natural'**. Since the current meanings of these characters show no obvious differences than their original meanings, the meanings given below refer to both the original meanings and the current meanings.

- 31 柏 cedar, cypress.
- 55 雹 hail.
- 70 貝 shell fish, shell (as valuables).
- 113 冰 ice.
- 121 波 wave, storm.
- 155 蠶 silkworm.
- 212 塵 dirt, dust.
- 242 翅 wings.
- 245 蟲 worm, insect.
- 294 蔥 green onion.
- 344 島 island.
- 351 稻 rice.
- 361 滴 drip.
- 379.1 鵬 golden eagle.
- 401 凍 to freeze.
- 403 洞 cave.
- 435 朵 blossom.
- 438 鵞 goose.
- 439 蛾 moth.
- 485 芳 fragrance.
- 501 蜂 wasp, bee.
- 548 稈 stalk of grain.
- 552 岡 ridge, mound.
- 569 鴿 dove, pigeon.
- 598 溝 ditch, gutter.
- 609 谷 valley.
- 609.1 穀 grain.
- 616 瓜 melon, gourd.
- 635 龜 turtle, tortoise.

- 667 禾 cereal, grain.  
 690 虹 rainbow.  
 693 猴 monkey.  
 700 狐 fox.  
 703 湖 lake.  
 704 蝴 butterfly (as in 蝴蝶).  
 706 虎 tiger.  
 721 槐 *Sophora japonica*.  
 741 輝 light, bright.  
 824 繭 cocoon.  
 913 莖 stem.  
 948 橘 tangerine.  
 949 柜 *Salix multinervis*.  
 1060 狼 wolf.  
 1081 梨 pear.  
 1086 李 plum.  
 1098 栗 chestnut.  
 1103 蓮 lotus.  
 1151 柳 willow.  
 1162 驢 donkey.  
 1172 蘆 reed.  
 1178 鹿 deer.  
 1187 蘿 wisteria.  
 1198 馬 horse.  
 1217 貓 cat.  
 1228 梅 plum, plum flower.  
 1230 黴 fungi.  
 1246 米 rice.  
 1322 鳥 bird.  
 1392 蘋 clover.  
 1392.1 萍 duckweed.  
 1400 萍 duckweed.  
 1401 坡 slope.  
 1434 氣 steam, vapour.  
 1472 芹 celery.  
 1482 晴 fine weather.  
 1487 丘 mound.  
 1495 渠 ditch.  
 1503 泉 spring (water).  
 1505 犬 dog.  
 1510 雀 sparrow.  
 1518 壤 soil.  
 1561 桑 mulberry tree.  
 1575 山 hill, mountain.

1597	蛇	snake, serpent.
1614	滲	to ooze.
1632	濕	moist, wet.
1658	柿	persimmon.
1686	鼠	rat, mouse.
1702	霜	frost.
1721	松	pine.
1737	蒜	garlic.
1743	穗	ear of grain.
1746	筍	bamboo shoot.
1764	灘	shoal, beach.
1783	濤	big wave.
1785	滔	overflow (water).
1787	桃	peach.
1800	蹄	hoof.
1826	桐	pualownia (tree).
1827	銅	copper.
1845	兔	rabbit, hare.
1859	蛙	frog.
1908	蚊	mosquito.
1934	霧	fog, mist.
1935	夕	evening, dusk.
1951	錫	tin.
1962	霞	morning/evening glow.
2003	宵	night.
2040	杏	apricot.
2091	芽	bud, sprout.
2092	崖	cliff.
2097	淹	to flood.
2105	鹽	salt.
2106	焰	flame.
2115	雁	wild goose.
2116	燕	swallow (bird).
2121	羊	goat, sheep.
2123	楊	poplar.
2149	夜	night.
2151	液	liquid.
2166	蟻	ant.
2183	翼	wings.
2199	蠅	fly (insect).
2232	魚	fish.
2236	榆	elm.
2241	羽	feather, wings.
2242	雨	rain.



- 2276.1 雲 cloud.
- 2300 棗 dates, jujube.
- 2304 燥 dry, dried.
- 2327.1 霑 moisten.
- 2382 汁 juice.
- 2382 芝 *lingzhi* mushroom.
- 2384 枝 branch of tree.
- 2389 蜘蛛 spider (as in 蜘蛛).
- 2437 晝 daytime.
- 2434 豬 pig.
- 2435 蛛 spider (as in 蜘蛛).
- 2436 竹 bamboo.
- 2452 爪 claw.
- 2467 啄 to peck.
- 2476 棕 palm.

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The total number of the above selected characters is 132, effectively 5.9% of the total number of 2,231 characters in category A or B in the *Common-use Character List*.

Overall, there are 132+190=322 characters which had their original meanings relating to 'natural'. But as time went by, currently 190 characters within these 322 characters have acquired new meanings relating to 'man, manmade, artificial'. That is to say, 59% of the 'natural' characters evolved towards 'man, manmade, artificial', reflecting the tendency of society in China as a whole.

The above are some comparisons between the original meanings in ancient China and the current meanings. From these comparisons, it is clear that the majority of the characters (59%) mentioned above which originally started with meanings relating to 'natural', later acquired meanings relating to 'man, manmade, artificial'. In contrast, how would these characters in the Japanese script (where applicable) show their evolutionary pattern?

All Japanese meanings are based on the 5<sup>th</sup> edition of *Kōjien*. Likewise where the meaning is very possibly a sound-loan instead of an extended meaning, it will be highlighted with a hash (#). Where the modern meaning in Japanese shows difference from modern Chinese, yet still relates to 'man, manmade, artificial', it will be highlighted with '@'.<sup>16</sup> If the character is not included in the newest *Kaitei Jōyō Kanji List*, it will be specified with 'Non JK'.

- 1 阿 Originally 'hill', now more commonly used as a particle. (Similar to Chinese) #
- 28 霸 Originally had connection with natural objects of white colour, became used as 'ruler or to rule by force'. (Similar to Chinese) #
- 56 薄 Relating to the growth of grass at first, now can be used to describe attitude or

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<sup>16</sup> For obvious reasons, if the meaning in Japanese is basically the same or very similar to Chinese, then there is no need to add (@).

attributes of man also. (Similar to Chinese)

76 本 Root of a tree, now also 'book, basis.' (Similar to Chinese)

77 笨 Non JK. Not commonly used in modern Japanese. #

127 駁 Non JK. Not commonly used in modern Japanese.

128 泊 Body of water, now also 'to stay overnight'. This Japanese meaning is seldom used in Chinese, but is obviously a further extension of the Chinese meaning 'to anchor, to moor'. @

136 不 Pictograph of a calyx, now used as a particle. (Similar to Chinese) #

148 彩 Originally 'colour'. Still retains this meaning only in Japanese.

151 菜 Began as just 'vegetable', now also 'cuisine'. The difference is that the latter is mostly cooked/processed food. (Similar to Chinese)

165 草 Originally 'grass', now also 'careless, rough'. (Similar to Chinese)

203 朝 A natural phenomenon, 'rising sun/rising water'. Now also 'court, dynasty'. (Similar to Chinese)

241 赤 Red flame, now also 'bare, naked', both literally and metaphorically. A newly born baby looks red and is naked, 赤ちゃん. (Similar to Chinese)

243 沖 Originally related to body of water, now can mean 'a body of water far from shore' in Japanese, or simply 'a remote place'. But unlike in Chinese, it does not show any relation to 'man, manmade'.

246 崇 High mountain, later can also be used metaphorically as 'dignified, to honour'. (Similar to Chinese)

280 垂 To hang down (of plants). Now can be used as verb such as 'to approach, bequeath'. To hang down is to approach the ground. (Similar to Chinese)

282 春 Originally just 'spring', now can be used to describe 'lust, life.' Spring is the season of life and creating new life. (Similar to Chinese)

285 蠢 Non JK. Not commonly used in modern Japanese. (If used in Japanese at all, only has the meaning relating to 'movement of worms'. No meaning relating to 'blunt, sluggish')

299 粗 Originally 'unrefined rice', now can be used to describe attributes such as 'vulgar, unfinished, crude, rude'. (Similar to Chinese)

330 旦 Only has the original meaning 'dawn, daybreak'. No other obvious extended meanings.

333 淡 'Plain water', now can be used as 'indifferent attitude'. (Similar to Chinese)

374 電 Firstly 'lightning', now rather the essence of lightning 'electricity'. Note that although electricity is not artificial, it is however a scientific discovery of man. (Similar to Chinese)

411 毒 Originally 'powerful plant, e.g. poisonous, narcotic.' Later can also mean 'evil, malady, poisonous chemical compounds'. (Similar to Chinese)

416 杜 Non JK. Not commonly used in modern Japanese. #

455 番 Originally a pictograph of an animal footprint. Unlike in Chinese, in Japanese, this character mainly has meanings relating to 'sequence, guard (in sequence)'. @

469 芳 Initially just 'fragrant plant', now can also be used to describe a person's good virtue. (Similar to Chinese)

478 非 Originally 'to fly'. Modern meanings include 'wrong, evil, must', which are probably all borrowed meanings. (Similar to Chinese) #

495.1 丰 Non JK. Not commonly used in modern Japanese. (豊 is technically another character).

496 風 'Wind'. Now 'news, rumour, manner, reputation'. News spread like wind. The meaning 'manner' derived from 'wind – custom, convention – (social) manner'. (Similar to Chinese)

499 峰 Originally 'peak of mountain'. In Japanese, this character does not have the abstract meaning 'apex' as Chinese does.

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543.1 乾 Originally 'the state of dryness', still used in this sense only in Japanese.

565 稿 Originally 'stalk of grain' or 'straw', now also 'draft, manuscript'. (Similar to Chinese)

573 革 'Animal hide'. 'Leather' is arguably already a manmade object, let alone the meaning 'to reform.' The etymology is 'hide - remove (hide) – reform'. (Similar to Chinese)

575 格 Original meaning was 'type of tree' or the 'pattern of the branches on trees'. The 'pattern' of the branch may have eventually led to the meaning 'standard'. (Similar to Chinese)

581 根 'Root of plants'. Later also 'basis, source'. (Similar to Chinese)

627 管 Originally 'bamboo tube'. The ancient Chinese key resembled a tube, thus the later meaning 'to control, to manage'. (Similar to Chinese)

632 光 Originally 'light'. Later also 'honour'. The meaning 'to bare, to use up' is nonexistent in Japanese. @

646 果 A pictograph of fruits on a tree. Later also metaphorically 'to succeed, result, candy, etc.' (Similar to Chinese)

651 海 Originally 'sea, ocean or large body of water'. Later came to be also used as an adjective meaning 'vastly, to a great extent'. (Similar to Chinese)

654 寒 Originally just the state of 'coldness', later also 'poor'. The meanings of 'the feeling of fear, to tremble' are not found in Japanese. @

662 豪 A porcupine. Later also mean 'grand, heroic' in Japanese. The meanings of 'fine hair, bullying ways' are not found in Japanese. @

664 耗 Originally a type of grain. Later used in the sense of 'lack of grain, famine', thus the new meaning 'to waste.' The other meaning 'bad news' is not found in Japanese. @

672 荷 Original meaning was 'lotus'. The other meaning 'burden' is a borrowing from 何. In Japanese, this meaning is further extended into 'luggage, pack'. @ #

673 核 Pit, stone of a fruit. Modern meaning of 'nucleus' is an analogy. (Similar to Chinese)

682 恆 Shape or fixed trajectory of moon. The meaning 'permanent, constant, continually' are feelings towards the moon. (Similar to Chinese)

691 洪 Originally 'flood'. The meaning 'big, great' is not commonly used in Japanese.

701 胡 Non JK. Not commonly used in modern Japanese..

713 華 Flower. The meaning 'splendid, essence, glorious' are associations. The meaning 'China' is possibly used in the sense of 'glorious nation'. (Similar to Chinese)

731 荒 Originally 'uncultivated'. Later can be also used in a number of metaphorical meanings such as 'deficiency, absurd'. (Similar to Chinese)

738 灰 Originally 'ash'. Later also can be used to describe 'the colour grey'. The meaning 'discouraged' is not found in Japanese.

742 回 Originally 'a pictograph of a whirlpool'. Later meanings such as 'to answer, section, chapter, time' are extended meanings. The meaning 'Muslim' is seldom used in modern Japanese. @

745.1 彙 Originally connected to 'porcupine' or 'hedgehog'. Meanings such as 'to converge, collection' are possibly associations from the look of the animals mentioned. In Japanese, this character is most frequently used in the word 語彙. (Similar to Chinese)

751 昏 Originally 'dusk'. Now can also be used in the sense of 'muddle-headed' and 'to faint'. (Similar to Chinese)

753 渾 Non JK. Not commonly used in modern Japanese.

756 活 Originally very similar to 753 渾 (of which the original meaning was 'gushing sound of water'). However, later emphasized the 'lively condition of water', and thus 'life, lively'. The other meaning 'workmanship' is not found in Japanese. @

757 火 Initially a pictograph of 'fire'. In most cases, 'fire' is still the sole meaning of this character in Japanese.

769 雞 Originally 'chicken'. It is still the sole meaning in Japanese, the meaning 'prostitute' is not found in Japanese.

774 激 Original meaning was the 'splash of water'. This led to various other meanings such as 'to stimulate, to arouse, fierce, violent, etc.' (Similar to Chinese)

781 集 Original meaning was 'birds gather on a tree', this led to 'to collect' and 'collected works/ to gather'. The meaning 'fair (people gathering)' is not found in Japanese. @

793 季 The etymology is 'young plant of grain'. Since grain harvest is by seasons, it later acquired the meaning of 'season'. The meaning 'youngest brother' derived from 'young plant' is not commonly found in Japanese. @

834 薦 Original meaning was 'cattle feeding on grass'. Later became to mean 'to recommend'. The meaning 'to offer sacrifice' is not found in Japanese. @ #

859 驕 Non JK. Not commonly used in modern Japanese.

865 角 Originally just 'horn (of animal)', later came to have a variety of meanings such as 'angle, corner'. Meanings 'role (of theatre, movie), 10 cents' are not found in Japanese. @

881 節 Originally 'bamboo joints'. Later came to mean 'node, section, festival, integrity, to economize, etc.' (Similar to Chinese)

919 精 Initially probably just 'polished/pure rice', later came to mean all things 'pure, polished', such as 'semen' and 'elite human'. (Similar to Chinese)

922 景 Originally related to 'sun ray', later it acquired new meanings such as 'circumstance, scene'. The other meaning 'to admire' is not commonly used in Japanese. In Japanese, this character has acquired another extended meaning 'to attach', as seen in 景品, etc. This meaning is not seen in Chinese. @

973 菌 Originally 'mushroom, fungi', after the invention of microscope, also 'germ, bacteria'. (Similar to Chinese)

983 康 Original meaning was possibly 'rice bran'. Modern meanings such as 'healthy, peaceful' may be sound-loans. (Similar to Chinese) #

- 1005 空 Original meaning was 'hollow space', now can also be used as 'hollow (metaphorically), in vain, free time, leisure'. (Similar to Chinese)
- 1013 苦 Originally 'bitter taste plant', now can also mean 'hardship'. (Similar to Chinese)
- 1022 塊 Initially 'lump of earth', now can also mean 'lump of something'. The meaning 'one Chinese Yuan' is not found in Japanese.
- 1028 曠 Non JK. Not commonly used in modern Japanese.
- 1048 來 Possibly originally a pictograph of a wheat plant. Later became to mean 'to come, ever since, next'. (Similar to Chinese) @ #
- 1058 濫 Originally 'water overflow/flood'. Later also came to mean 'excessive, indiscriminately (sexual behaviour, etc.)'. (Similar to Chinese)
- 1062 朗 Although originally used to describe 'bright moonlight', now more commonly used in the sense of 'sonorous voice'. (Similar to Chinese)
- 1063 浪 Similar to 1058 濫, originally 'wave of water', now also 'unrestrained' as seen in 浪費, 浪人. The meaning 'slutty' is not found in Japanese. @
- 1072 雷 Originally the natural phenomenon of 'thunder', now also 'bomb'. The meaning 'shocking, embarrassing' is not found in Japanese. @
- 1077 冷 Originally the state of 'coldness' with the ice determinative. Now also 'cold in manner'. Meanings such as 'rare, sudden, unpopular' are not commonly found in Japanese. @
- 1091 厲 Non JK. Not commonly used in modern Japanese.
- 1111 鏈 Non JK. Not commonly used in modern Japanese.
- 1129 烈 Initially meant 'fierce fire', later also became to mean 'upright (behaviour), achievements'. (Similar to Chinese)
- 1133 林 Original meaning was 'woods', now can also be used in the sense of 'a collection of (books, bodies, etc.)'. (Similar to Chinese)
- 1139 陵 Originally related to 'high hill, mountain'. Since royal/aristocratic tombs were often placed in high places, thus the meaning 'tomb'. (Similar to Chinese)
- 1140 零 'Falling rain, drizzle'. The meaning 'small' is an extended sense from raindrops, and 'zero' is perhaps a further extended sense. (Similar to Chinese)
- 1149 流 'Flow of water'. Now can also be used metaphorically as 'a certain trend, group, etc.'. (Similar to Chinese)
- 1179 碌 Non JK. Not commonly used in modern Japanese.
- 1181 露 Originally 'dew', this led to 'being exposed to the elements', hence 'to expose'. The meaning 'nectar/spirits' is not found in Japanese. @
- 1182 卵 Originally 'egg', the meaning 'male testicles' is not found in Japanese.
- 1197 麻 Original meaning was 'hemp'. Later meaning 'numb' derived from the characteristics of the plant. The meanings 'pockmarked, tingling' are not found in Japanese. @
- 1218 毛 Original meaning was 'animal hair', later acquired meanings such as 'human hair, fertility'. Meanings such as 'careless, scared, unprocessed, little, a dime' are not found in Japanese. @
- 1237 萌 'To sprout'. The very recent meaning 'cute' in Chinese is probably a borrowing from the Japanese 'equivalent' 萌える, which itself originally meant 'to spout', and the later

meaning 'cute' is an extended meaning. (Similar to Chinese)

1238 蒙 Non JK. Not commonly used in modern Japanese. #

1247 蜜 Originally 'honey'. 'Sweet nectar, sweet' are extended meanings. The meaning 'best friend forever' is not found in Japanese. @

1250 綿 Originally 'silk floss', now means 'cotton'.

1255 苗 Originally 'sprout'. The meaning 'descendant' is also found in Japanese, but not the meaning 'omen'. @

1257 秒 Original meaning was 'beard of grain'. This meaning is now obsolete. However, modern meanings such as 'second (time), angle (1/60 of a degree)' all derived from the 'tininess' of the beard of grain. (Similar to Chinese)

1265 明 Originally 'sun + moon', thus 'light, bright'. Later can also be used in the sense of 'clever'. The meaning 'good eyesight' is not found in Japanese. @

1275 末 Originally 'tip of a tree'. Later also acquired extended meanings such as 'end, inessential detail, powder'. (Similar to Chinese)

1276 沒 Originally 'to sink into water'. Later meaning of 'to confiscate' is an extended meaning. Also used as a negative prefix possibly from further extension—sunk = gone, death. (Similar to Chinese)

1279 莫 Non JK. Not commonly used in modern Japanese. #

1280 漠 Initially 'desert'. Although this is still a major meaning, now can also be used as an adjective 'unconcerned, indifferent'. (Similar to Chinese)

1284 某 Originally a pictograph of a plum tree. Now can be used as a particle to express 'some, a certain somebody or something', as a result of sound-loan. # (Similar to Chinese)

1287 木 A pictograph of a tree. This is still the only meaning in Japanese.

1311 能 A pictograph of a bear. Later meanings such as 'can, capable, energy, able' are possibly distant extended meanings from the capability of a bear. (Similar to Chinese)

1314 泥 There are some disputes around the etymology of this character. However, whether it originally meant 'mud' or 'name of a river' does not matter, since they are both natural things. Later acquired the meaning 'restrained'. In Japanese, it also acquired the meaning of 'thief' from 泥棒. @

1327 凝 The ice determinative suggests the original meaning 'to congeal (from water to ice). Now can also be used in the sense of 'to concentrate one's attention.' (Similar to Chinese)

1328 牛 An ox or a cow. The extended meanings such as 'stubborn' and 'awesome' are not found in Japanese.

1348 派 Originally 'tributaries of water'. Now can be used as 'clique, group, to dispatch' as well. (Similar to Chinese)

1360 泡 Original meaning was 'bubble'. This is still the major if not the sole meaning in Japanese.

1362 陪 Original meaning was 'a range of hills'. Now also 'to keep somebody company'. (Similar to Chinese)

1387 漂 Originally just 'to float'. Now also 'to bleach'. (Similar to Chinese)

1389 票 Original meaning was 'leaping flame'. This led to 'swift' and then 'urgent document to be delivered swiftly' and finally just 'note, ticket, bank note'. The meaning 'hostage' is not found in Japanese. @

1404 破 Originally probably just ‘broken (stone)’, since it is easily observed in the natural environment. Later came to mean any broken or breaking object metaphorically as well. The meaning ‘to solve (a case, etc.)’ is not commonly found in Japanese. In Japanese, it can also be used as a noun for a chapter in traditional Japanese music: 序,破,急. @

1411 樸 Initially meant ‘unprocessed wood’, this led to ‘plain and simple (life, character, etc.)’. (Similar to Chinese)

1432 氣 Originally meant ‘vapours, air, etc.’. Later also acquired abstractive meanings such as ‘inner energy, *ki*, habit’. Also in Japanese, often relates to ‘interest/feeling of something/ somebody’. Overall, in comparison this character has more extended meanings in Japanese. @

1449 淺 The etymology was ‘shallow water’. Later also acquired abstractive meanings such as ‘superficial’. (Similar to Chinese)

1476 青 Originally just ‘greenish colour’, this led to ‘young, youth, inexperienced’ in both Japanese and Chinese. (Similar to Chinese)

1479 清 ‘Clear water’, this led to the meaning ‘innocent’. (Similar to Chinese)

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1501 權 Originally a type of tree. Current meanings such as ‘power, to measure, authority’ are probably borrowed meanings. (Similar to Chinese) #

1534 日 Originally a pictograph of ‘sun’. Later meanings such as ‘date, everyday’ are extended meanings. The meaning ‘to copulate’ is not found in Japanese. @

1550 潤 ‘To moist, moisten (by water)’. Now also ‘to embellish’. (Similar to Chinese)

1569 沙 Original meaning was ‘sand’. This is still the only meaning in Japanese. The meaning ‘hoarse voice’ is not found in Japanese.

1605 申 Originally a pictograph of lightening. Lightening has a long shape, thus ‘prolonged’ and later ‘long words, i.e. to state in detail’. The meaning ‘9<sup>th</sup> earthly branch’ is a sound-loan. (Similar to Chinese) #

1608 深 Initially just ‘deep water’. Later also ‘profound (knowledge, etc.)’. (Similar to Chinese)

1617 生 Originally related to ‘plants starting to grow’. Later can be also used in the sense of ‘to give birth’. Furthermore, ‘newly grown’ led to ‘new’ then ‘student—new pupil’ and ‘stranger—newly acquainted’. (Similar to Chinese)

1618 聲 Originally just ‘sound’ with the ear determinative. Now also ‘reputation’. (Similar to Chinese)

1677 叔 Original meaning was a type of bean, now written with 菽. Later meanings include ‘father’s younger brother or husband’s younger brother’. Now can also mean ‘young adult male’ in general. (Similar to Chinese)

1685 屬 Original meaning was whether to ‘join closely like insects (蜀)’ or ‘a tail joined like an insect’. Current meaning of ‘family, category’ are extended meanings from ‘to join, linking’. (Similar to Chinese)

1704 水 Originally a pictograph of ‘water’. This is still the major meaning if not the sole meaning in Japanese.

1739 雖 Non JK. Not commonly used in modern Japanese. #

1752 它 Non JK. Not commonly used in modern Japanese. #

- 1768 坦 Non JK. Not commonly used in modern Japanese.
- 1793 特 Original meaning was a type of big ox. This led to later meanings such as ‘special, unique’. Some scholars think the later meanings are merely sound-loans. (Similar to Chinese)
- 1808 甜 Non JK. Not commonly used in modern Japanese.
- 1811 條 Originally ‘small branch of a tree’. This led to other meanings such as ‘strip, item, and article’. (Similar to Chinese)
- 1846 塗 Original meaning was ‘mud’. Later can also be used in the sense of ‘to smear, to daub, to scribble, to erase’. (Similar to Chinese)
- 1872 晚 Original meaning was ‘evening’. Later can also be used as ‘late’, which arguably is a sense of time only used by humans. (Similar to Chinese)
- 1882 旺 Initially ‘bright sun’. Later can also be used in the sense of ‘prosperous, flourishing’. (Similar to Chinese)
- 1894 尾 The etymology is ‘a tail’. Now can also be used as ‘remnant, remainder, to follow’. (Similar to Chinese)
- 1897 未 The original form showed ‘a tree with many branches’, possibly meant ‘a flourishing tree’. Current meanings of ‘not yet, not, 8<sup>th</sup> earthly branch’ are all borrowings. (Similar to Chinese) #
- 1911 翁 Originally ‘feather on bird’s neck’. It is possible that since it resembles an old man’s beard, thus the current meaning of ‘old man’. On the other hand, the meaning of ‘old man’ could simply be a sound-loan. (Similar to Chinese)
- 1918 汚 Original meaning was ‘dirty water’ with the water determinative. Later can also be used metaphorically as ‘dirty, filthy, corrupted, to defile, etc.’. (Similar to Chinese)
- 1931 物 Original meaning was ‘a certain type of cow/bull’. Later meanings such as ‘thing, object, matter, substance, world’ may be extended meanings. (Similar to Chinese)
- 1936 西 Originally a pictograph of ‘bird’s nest’. Later meaning of ‘west (direction)’ resulted from borrowing. Now can also mean ‘the West, Western’. (Similar to Chinese) #
- 1946 習 Original meaning was ‘(bird) learning to fly’ with the ‘wings’ component on top. Later became to mean ‘to practice, to study’ in general as well as ‘tradition, habit, to get accustomed to.’ (Similar to Chinese)
- 1976 險 Original meaning was ‘rugged (mountain)’ with the hill determinative. This later led to ‘danger’, then ‘risk, risky’. The meaning ‘almost’ is not found in Japanese. @
- 1977 鮮 Original meaning was whether ‘a type of (tasty) fish’ or ‘the taste of fish plus lamb (tasty)’. This led to meanings such as ‘fresh (air, food, etc.), rare (accident, etc.)’. (Similar to Chinese)
- 1989 香 Originally the ‘aroma (of grain)’ with the grain determinative. Later can also be used in the sense of ‘incense’. Meanings such as ‘pleasant, popular’ are not commonly seen in Japanese. @
- 1999 象 Originally a pictograph of ‘elephant’. Later can also be used in the sense of ‘shape, appearance, to imitate’. The logic is possibly that the shape of the elephant is quite impressive. One notes that when used as ‘elephant’, it is almost always pronounced as ‘zō’, when used in extended meanings ‘shō’ (Similar to Chinese)

2006 曉 The etymology was ‘dawn, day break’. This led to meanings such as ‘to know, to



make explicit'. (Similar to Chinese)

2020 洩 Non JK. Not commonly used in modern Japanese.

2030 薪 'Fire wood'. The extended meaning 'salary' is not found in Japanese.

2033 星 Originally 'the stars'. Later also became to mean 'celebrity'. Other extended meanings such as 'small points, point of scale' are not found in Japanese. @

2047 雄 Originally only used to describe 'male (bird)'. Later came to be used for other creatures (even man) and acquired new meanings such as 'gallant, powerful'. (Similar to Chinese)

2048 熊 Originally 'big fire'. However, from an early stage, this character was used as a borrowing of '熊'—bear (animal). The meaning 'bear' is still the sole meaning of this character in Japanese. #

2053 秀 Original meaning was 'ear of grain'. Later also came to mean 'refined, talented, elegant, graceful'. (Similar to Chinese)

2075 雪 Original meaning was 'snow, snowing'. Later also acquired the meaning 'to clear one's name' based on the recognition of the purity of snow. (Similar to Chinese)

2094 雅 Original meaning was 'crow'. Modern meanings such as 'elegant, standard' are the result of borrowing. (Similar to Chinese) #

2096 煙 Originally 'smoke' of any sort. Later meanings such as 'tobacco, cigarette' are extended meanings. (Similar to Chinese)

2102 炎 Originally 'flame'. Later also 'inflammation' as a symptom. (Similar to Chinese)

2124 洋 Original meaning was 'expansive (water), i.e. sea, ocean, big lake'. Later also acquired meanings such as 'Western, foreign, plenty of'. (Similar to Chinese)

2129 樣 Original meaning was possibly 'horse chest nut' or a similar nut. This meaning was later written in another character 橡. Current meanings of 'manner, pattern, appearance, shape' are all borrowed meanings from another character of similar shape. (Similar to Chinese) #

2143 也 Non JK. Not commonly used in modern Japanese. #

2145 野 Original meaning was simply 'field'. Later also acquired meanings such as 'limit, boundary, civilian, rude, wild.' The meaning 'civilian' is in contrast of the court. The meaning 'rude, wild' is in contrast of city, town. (Similar to Chinese)

2147 葉 Initial meaning was 'leaf'. After the invention of paper, also became to mean 'page' due to similarity. Likewise it also acquired meanings 'era, period'. (Similar to Chinese)

2168 椅 Originally a name of a tree. The later meaning 'chair' is a sound-loan possibly from 倚 'to lean'. The tree determinative almost definitely played a role as well. One notes that before C.E. the Chinese did not use chairs. In other words, 'to sit' equalled 'to kneel', not unlike the Japanese before the modern time. (Similar to Chinese) #

2180 益 This is the original character of 溢—to overflow. Other meanings such as 'benefit, beneficial, to increase, all the more' are extended meanings. (Similar to Chinese)

2185 陰 With a hill determinative, this character's original meaning was 'shaded side (of hill)'. Later meanings such as 'shady (character, etc.), feminine, vulva, negative' all derived from the Yin and Yang theory of the ancient Chinese. (Similar to Chinese)

2193 英 Original meaning was 'flower'. Although this is still a minor meaning even presently, the major meaning has shifted to 'talented, talented person'. (Similar to Chinese)

2220 猶 Original meaning was 'a type of monkey', hence the later meaning 'to resemble'

and finally ‘as if, still’ in Chinese and ‘furthermore’ in Japanese. Although monkeys are good at imitating, it is not impossible that the later meanings are just loan uses. @

2221 油 Originally ‘oil’, presumably from food. Later also ‘petroleum, to paint’. The meaning ‘sly’ however is not found in Japanese. @

2244 玉 ‘Jade’. The meaning ‘respectable’ is based on the status of jade. (Similar to Chinese)

2260 原 Original meaning was ‘water source’. This meaning is now conveyed by ‘源’. Later meanings such as ‘former, original, raw, cause’ are extended meanings. (Similar to Chinese)

2261 圓 Original meaning was ‘circle’. Later meanings such as ‘Chinese Yuan, tactful’ are extended meanings. The verb meaning ‘to justify’ is not found in Japanese. @

2270 月 Originally ‘moon’. Later also became to mean ‘month’. (Similar to Chinese)

2276 云 Non JK. Not commonly used in modern Japanese. #

2281 暈 Non JK. Not commonly used in modern Japanese.

2286 災 With ‘fire’ in the lower half of the character, it originally meant ‘fire (as a disaster)’. Later it became to mean ‘calamity, mishap, misfortune’ in general. (Similar to Chinese)

2302 皂 Non JK. Not commonly used in modern Japanese. #

2310 澤 Original meaning was ‘swamp’. Later meanings such as ‘moisture, polish, gloss, blessing, benefit’ are extended meanings. In Japanese, it is often used in the word 沢山 (many) as well. @

2366 震 Originally ‘thunder’. Later meanings such as ‘to shake, to vibrate, excited, shocked’ are extended meanings. (Similar to Chinese)

2373 蒸 Original meaning as ‘brushwood’. Later meanings such as ‘to steam, to evaporate’ are borrowed meanings from 蒸. (Similar to Chinese) #

2381 支 Original meaning was ‘tree branch’. This meaning is later conveyed by ‘枝’. Other meanings of 2381 such as ‘to support, to disburse, to order, division’ are extended meanings. (Similar to Chinese)

2388 脂 Originally ‘fat’. Later became to mean ‘rouge (cosmetics), resin’ as well. (Similar to Chinese)

2422 州 Original meaning was ‘sandbar, sandbank, delta’. These meanings are now conveyed by ‘洲’. Now 2422 means ‘administrative region’. (Similar to Chinese)

2458.1 莊 Original meaning was ‘magnificent grass’. Later was also used as ‘solemn, dignified (person, building, etc.)’ in general. (Similar to Chinese)

2461 狀 Originally ‘appearance, shape (of dog)’. Later was also used as ‘condition, to describe, writing, document, accusation’. (Similar to Chinese)

2466 濁 Original meaning was ‘turbid water’. Later meanings such as ‘muddy, impure, bad, dirty’ are extended meanings. 濁音 (voiced consonant) is literally ‘impure consonant’. (Similar to Chinese)

2485 阻 Originally ‘hills (as obstruction)’, later also used metaphorically as ‘obstruction, to hinder’ in general. (Similar to Chinese)

From the above comparison, it is clear that the majority of the examples show a similar trend both in Chinese and Japanese. Out of 190 given examples, 112 characters in Japanese show very similar or identical patterns evolving from 'natural' to 'manmade, artificial' compared with modern Chinese; 36 characters have different modern meanings in Japanese compared with modern Chinese, yet still relate to 'manmade'; as few as 23 characters do not appear in Japanese *Jōyō Kanji List*; proving that the overall trend from 'natural' to 'manmade' is quite similar between modern Chinese characters and Japanese *kanji*.

Also, for the characters with both etymology and current meanings relating to 'natural', the trend is also quite similar. Thus it is safe to say that, the tendency from 'natural' to 'man, manmade' is universally presented in Chinese and Japanese, both in script and in society.

### 5.3.2 From 'Disorder' to 'Order'

Order without liberty and liberty without order are equally destructive.

Theodore Roosevelt

In the earlier part of this chapter, this thesis has already examined and found out that a great proportion of characters evolved from having meanings relating to 'natural' to meanings relating to 'man, manmade'. In addition the research result suggests that the common-use characters in both China and Japan show a similar degree of change in meanings from 'natural' to 'man, manmade'. Likewise, a comparable method will be applied to the study of 'disorder' to 'order' below.

According to *Webster's Encyclopedic Unabridged Dictionary of the English Language*, 'order' could mean a 'condition in which each thing is properly disposed with reference to other things and to its purpose; methodical or harmonious arrangement.'<sup>17</sup> As for the definition of 'order' in relation to the human society, *Times English Dictionary & Thesaurus* has some more detailed definitions such as 'an established or customary method or state, esp. of society', 'a peaceful or harmonious condition of society' or '(often pl) a class, rank, or hierarchy'.<sup>18</sup> Vice versa, 'disorder' could be quite the opposite of these meanings, such as characters with meanings relating to 'violence, cruelty, fighting, and so on'.

In this specific research, 'order' generally means characters with meanings relating to

- 1) Numbers, sequencing, calendar, measurement.
- 2) Writing, education, architecture.
- 3) Law, ranking, profession, customs, religion, government.
- 4) Commerce.
- 5) Categorization, harmony, order.

On the other hand, 'disorder' includes

- 1) Weaponry, armor, army, soldier, war.
- 2) Crime, punishment.
- 3) Aggression, anger, negative reception, rebellious or destructive action.
- 4) Disaster.
- 5) Chaos, un-methodical, disorder.

Overall, the methodology will be: enumerate characters in the Chinese *Common-use Character List* which have original meanings relating to 'disorder' and 'order' (List A), with characters in the same list which have current meanings relating to 'disorder' and 'order'

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<sup>17</sup> *Webster's Encyclopedic Unabridged Dictionary of the English Language (revised edition)*, 1996.

<sup>18</sup> *Times English Dictionary & Thesaurus*, 2001.

(List B) and then compare the discrepancy where applicable.<sup>19</sup> By comparing the result from List A and List B, the evolution of character meanings from 'disorder' towards 'order' (or the lack of it) in China can be scrutinized.

Furthermore, the modern meanings in Japanese relating to 'order/disorder' for characters in List A will also be given. By comparing the results of these researches, possible differences in the evolution of meaning from 'disorder' towards 'order' between China and Japan (or the lack of it) can also be examined.

Below are characters with original meanings relating to 'disorder' and 'order'.

**Originally Disorder 1-500:**

- 4 挨 Original meaning was 'to push, to knock from behind', which can be seen as a gesture of aggression. Now used as 'adjacent to, in order'.
- 8 礙 Original and current meaning are both 'obstruction'.
- 33 敗 Original meaning relating to 'destroy (valuables)'. Current meanings are 'to defeat, be defeated'.
- 52 棒 Original meaning was 'a stick or a club', possibly a symbol of violence, now still retains this meaning.
- 69 北 Original meaning was 'two people sit back to back', very possibly a gesture of hostility. Later it acquired the meaning 'north' which does not have such connotation.
- 71 備 Original meaning was 'an arrow case'—a tool of war. Now this meaning is obsolete, modern meaning relates to 'to equip, to provide, to prepare'.
- 74 輩 Originally related to 'vehicular warfare'. Current meaning of 'contemporaries, generation, lifetime' is neutral.
- 86 必 Original meaning connected to 'halberd, etc.'. This meaning is no longer used.
- 89 斃 Original meanings was 'to die violently'.
- 91 辟 Although there is room for argument regarding its original meaning, most theories if not all point to the direction of 'punishment' thus 'disorder'. Current meanings 'monarch, law' probably relate to order.
- 96 避 Original meaning was 'to flee, to hide from (something bad)'.
- 102 變 Although there are some arguments regarding its original meaning, either 'coerce somebody into reversing something complicated' or 'abandon oath' show a degree of 'disorder'. Modern meanings include 'rebellion' which is still 'disorder'.
- 114 兵 Always relating to 'weapon, soldier'.
- 131 搏 Always relating to 'fight, combat'.
- 139 怖 Always relating to 'terror, terrified'.
- 142 猜 Original meaning was 'untrusting'. Current meaning is 'to guess', which

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<sup>19</sup> As usual if sometimes an etymology is too obscure or too disputed, then it will not be categorised.

no longer has the negative connotation.

- 154 殘 Always relating to 'cruel'.
- 229 懲 Original meaning related to 'punishment'.
- 276 撞 Original meaning was 'to hit with hand'.
- 286 刺 Always relating to 'stab'.
- 314 打 Originally 'to beat with hand'. This is still a major meaning.
- 327 單 Original meaning related to 'weaponry/armour'.
- 334 彈 Original meaning was 'pellet/to pluck a string'. These are still major meanings.
- 348 盜 Always relating to 'criminal behaviours'.
- 362 敵 Always relating to 'enemy'.
- 405.1 鬥 Always relating to 'fight'.
- 431 盾 Original meaning was 'shield'.
- 434 奪 Always relating to 'to rob, to snatch'.
- 441 惡 Always relating to 'evil'.
- 448 發 Originally 'to start a war, to march'. Modern meaning is only 'to start, to launch, to develop', having lost connections with military actions.
- 450 伐 Always relating to 'to smite, to attack'.
- 451 罰 Always relating to 'to punish'.
- 460 反 Original meaning was 'to oppose, to rebel'.
- 462 犯 Always relating to 'to offend'.
- 470 妨 Always relating to 'to hinder, to harm'.
- 476 放 Original meaning was either 'to drive off evil spirits' or 'to drive off a person'. Modern meaning of this character has lost such aggression and is simply 'to free, to place'.
- 487 紛 Original meaning was 'disorderly'.
- 494 憤 Always relating to 'anger, resent'.

(38 examples in first 500, effectively 435 characters from category A or B)=8.7%

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### Originally Order 1-500:

- 30 百 Original meaning was 'one hundred'.
- 60 保 Original meanings related to 'raise or protect a child'. Current meanings include 'to defend, to maintain'.
- 62 報 Originally 'seizing or judging a criminal'. Current meanings include 'recompense'.
- 68 碑 Original meaning and current meaning both 'monument'.
- 83 筆 Original meaning was 'bamboo writing brush'.
- 99 編 Original meaning 'binding writing tablets', current meanings include 'organize'.
- 103 便 Original meaning was 'servant' or 'make good use of people'.
- 105 辨 Original meaning was whether 'lawsuit' or 'analysis'.
- 106 辯 Original meaning very similar to '辨'.

- 166 冊 A bundle of bamboo tablets.
- 169 測 Original meaning was 'to measure water'.
- 192 償 Original meaning was 'to compensate'.
- 220 稱 Original meaning was 'to weigh/measure grain'.
- 223 呈 Original meaning was 'to present a report or something religious'.
- 226 城 Always relating to 'city, city walls'.
- 228 程 Although the original meaning is disputed, they all point to 'religion' or 'order'.
- 248 讐 (仇) Originally emphasised good relationship, thus 'partner, etc.', later the meaning shifted to bad relationship and thus became 'enemy, vendetta'. This is a character that shows change of meaning towards 'disorder'.
- 250 酬 Originally a drinking etiquette in ancient China.
- 262 礎 Original meaning was 'foundation stone'.
- 281 錘 Originally an ancient weight measure.
- 288 辭 Original meaning related to 'words of defence, judgement'.
- 296 從 Original meaning was 'one follows another', current meanings include 'to follow, to obey, etc.'
- 301 醋 Original meaning was 'a type of drinking etiquette'. This meaning is now obsolete, and the current meaning 'vinegar' is a borrowing from 酢.
- 309 寸 A unit of length.
- 343 導 Always relating to 'to guide, to lead'.
- 353 德 Always relating to 'virtue'.
- 357 等 Original meaning related to 'bamboo tablets'.
- 368 帝 Always relating to 'human/celestial emperor'.
- 369 遞 Original meaning was 'to alternate/relay'.
- 372 典 Always relating to 'canon'.
- 394 定 Always relating to 'be fixed, be in order, to order, etc.'
- 410 督 To supervise.
- 413 讀 Original meaning was 'to read out loud/call out words'.
- 418 度 To measure.
- 443 恩 Original meaning was 'to feel pity' or 'to care for'.
- 447 二 'Two'.
- 453 法 Always relating to 'law'.
- 466 販 'To buy and sell'.
- 471 防 Always relating to 'to protect'.
- 491 份 Original meaning was 'polite, courteous'.

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(40 examples in first 500, effectively 435 characters from category A or B)=9.1%

Following are characters with current meanings relating to 'disorder' and 'order' respectively:

### Currently Disorder 1-500:

- 8 礙 Original and current meaning are both 'obstruction'.
- 28 霸 Current meaning 'rule by force'.
- 33 敗 Original meaning relating to 'destroy (valuables)'. Current meanings are 'to defeat, be defeated'.
- 52 棒 Original meaning was 'a stick or a club', possibly a symbol of violence, now still retains this meaning.
- 63 暴 Current meaning 'to injure, violent'.
- 88 閉 Current meanings include 'to obstruct'.
- 89 斃 'To die violently'.
- 102 變 Although there are some arguments regarding its original meaning, either 'coerce somebody into reversing something complicated' or 'abandon oath' show a degree of 'disorder'. Modern meanings include 'rebellion' which is still 'disorder'.
- 114 兵 Always relating to 'weapon, soldier'.
- 119 病 Current meanings include 'defect, defeat'.
- 127 駁 Current meanings include 'to refute, to contradict'.
- 131 搏 Always relating to 'fight, combat'.
- 139 怖 Always relating to 'terror, terrified'.
- 154 殘 Always relating to 'cruel'.
- 205 吵 Current meanings include 'to quarrel'.
- 229 懲 One of the modern meanings is 'punishment'.
- 240 斥 Modern meanings include 'to expel, to blame'.
- 248 讐 (仇) Originally emphasised good relationship, thus 'partner, etc.', later the meaning shifted to bad relationship and thus became 'enemy, vendetta'. This is a character that shows change of meaning towards 'disorder'.
- 263 楚 Current meanings have both 'orderly' and 'suffer', thus arguably it relates to both 'order' and 'disorder'.
- 276 撞 'To hit'.
- 286 刺 Always relating to 'stab'.
- 314 打 Originally 'to beat with hand'. This is still a major meaning.
- 334 彈 Original meaning was 'pellet/to pluck a string'. These are still major meanings.
- 348 盜 Always relating to 'criminal behaviours'.
- 362 敵 Always relating to 'enemy'.
- 405.1 鬥 Always relating to 'fight'.
- 411 毒 Modern meanings include 'evil'.
- 431 盾 'Shield'.
- 434 奪 Always relating to 'to rob, to snatch'.
- 441 惡 Always relating to 'evil'.
- 450 伐 Always relating to 'to smite, to attack'.
- 451 罰 Always relating to 'to punish'.
- 460 反 Modern meanings include 'to oppose, anti-'.
- 462 犯 Always relating to 'to offend'.



- 470 妨 Always relating to 'to hinder, to harm'.
- 480 匪 Original meaning was a type of container. Later meaning of 'bandit' is a result of borrowing.
- 487 紛 Modern meanings include 'disorderly'.
- 494 憤 Always relating to 'anger, resent'.

(38 examples in first 500, effectively 435 characters from category A or B)=8.7%

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#### Currently Order 1-500:

- 4 挨 Original meaning was 'to push, to knock from behind', which can be seen as a gesture of aggression. Now used as 'adjacent to, in order'.
- 9 安 Current meanings include 'calm, safe'.
- 12 案 Current meanings include 'legal case'.
- 18 八 'Eight'.
- 30 百 'One hundred'.
- 34 拜 Current meanings include 'solute, worship'.
- 35 班 Current meanings include 'duty, routine'.
- 40 版 Current meanings include 'register, edition, page'.
- 42 半 Current meanings include 'half, semi'.
- 44 伴 Current meanings include 'company'.
- 50 榜 Current meanings include 'notice, list'.
- 62 報 Originally 'seizing or judging a criminal'. Current meanings include 'recompense'.
- 68 碑 Original meaning and current meaning both 'monument'.
- 71 備 Modern meanings include 'to prepare, to provide'.
- 72 倍 'To multiply'.
- 76 本 Current meanings include 'book'.
- 81 比 Current meanings include 'ratio'.
- 83 筆 Current meanings include 'pen, pencil'.
- 85 幣 'Money, currency'.
- 91 辟 Although there is room for argument regarding its original meaning, most theories if not all point to the direction of 'punishment' thus 'disorder'. Current meanings 'monarch, law' probably relate to order.
- 91.1 闕 One of the current meanings is 'penal law'.
- 99 編 Original meaning 'binding writing tablets', current meanings include 'organize'.
- 105 辨 'To distinguish'.
- 106 辯 'Debate, discuss'.
- 110 別 Current meanings include 'to classify'.
- 115 丙 'Third'.
- 116 柄 Current meanings include 'authority'.
- 140 部 Current meanings include 'division, ministry'.
- 146 裁 Current meanings include 'judgement'.
- 165 草 Current meanings include 'draft'.

- 166 冊 'Books, volume'.
- 169 測 'To measure, to survey'.
- 170 策 Original meaning was 'horse whip'. Modern meaning such as 'method, policy' has relation with 'order'.
- 192 償 'To compensate'.
- 198 倡 Current meanings include 'to initiate, to lead'.
- 201 鈔 'Money'.
- 203 朝 Current meanings include 'imperial court, dynasty'.
- 211 臣 Original meaning disputed, current meanings include 'statesman, minister'.
- 220 稱 Current meanings include 'to weigh'.
- 225 承 Current meanings include 'to take charge'.
- 226 城 Always relates to 'city, city walls'.
- 228 程 Current meanings include 'formula, rule'.
- 235 持 Current meanings include 'to manage, control'.
- 237 尺 'A ruler/measurement'.
- 250 酬 Current meanings include 'to compensate'.
- 253 籌 Current meanings include 'token, chip, plan, etc.'
- 262 礎 'Foundation'.
- 263 楚 Current meanings have both 'orderly' and 'suffer', thus arguably it relates to both 'order' and 'disorder'.
- 264 處 Current meanings include 'to sentence' and 'bureau'.
- 288 辭 Current meanings include 'refined language, wording'.
- 292 次 Current meanings include 'sequence, order'.
- 296 從 Original meaning was 'one follows another', current meanings include 'to follow, to obey, etc.'
- 309 寸 A unit of length.
- 318 代 Current meanings include 'dynasty'.
- 343 導 Always relating to 'to guide, to lead'.
- 350 道 Current meanings include 'principle, reason, method'.
- 353 德 Always relating to 'virtue'.
- 357 等 Current meanings include 'class, grade'.
- 368 帝 Always relating to 'human/celestial emperor'.
- 369 遞 Current meanings include 'to alternate'.
- 372 典 'Canon, dictionary'.
- 388 丁 Now can be used as one of the ten heavenly stems(天干).
- 394 定 Always relating to 'be fixed, be in order, to order, etc.'
- 410 督 'To supervise'.
- 413 讀 Current meanings all relate to 'reading'.
- 418 度 Current meanings include 'measure, degree'.
- 420 端 Current meanings include 'regular, regularity'.
- 425 鍛 Current meanings include 'to discipline'.
- 428 對 Current meanings include 'pair'.
- 453 法 Always relating to 'law'.

- 465 範 Current meaning relating to 'pattern, model'.  
 466 販 To buy and sell.  
 467 方 Although original meaning for this character is disputed, current meanings include 'upright, fair, method'.  
 471 防 Always relating to 'to protect'.  
 490 分 Current meanings include 'to allocate'.  
 496 風 Current meanings include 'manner, reputation'.  
 497 封 Current meanings include 'to confer, to grant, to bestow a title'.

(77 examples in first 500, effectively 435 characters from category A or B)=17.7%

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**Overall, 'disorder'—38 to 38 characters, 8.7% of 435 characters; 'order'—40 to 77 characters, 9.1% to 17.7% increase of 435 characters.**

### End of Part One

#### Originally Disorder 500-1000:

- 514 俘 Always relating to 'prisoner of war'.  
 520 斧 Although not exclusively, 'axe/hatchet' are often used in battle.  
 525 父 Originally a picture of a hand holding an axe.  
 539 改 Original meaning related to 'to knock'.  
 543 干 Originally a pictograph of a shield or a weapon.  
 554 剛 Original meaning related to 'sword'.  
 607 辜 'Crime, sin'.  
 617 刮 'To plunder, to extort'.  
 619 乖 Original meaning was 'to contradict'.  
 621 怪 Always relating to 'odd, strange things'.  
 624 官 Original meaning was 'military camp'.  
 652 害 Always relating to 'do harm'.  
 680 狠 Always relating to 'fierce fighting'.  
 686.1 鬭 Always relating to 'fight, quarrel'.  
 744 毀 Always relating to 'to damage, to destroy'.  
 762 禍 Always relating to 'disaster'.  
 764 擊 'To hit, to strike'.  
 791 忌 'To abhor'.  
 799 疾 'Arrow wound'.  
 813 奸 Always relating to 'evil' and 'offence'.  
 813.1 姦 Always relating to 'adultery, rape'.  
 814 殲 Always relating to 'to destroy'.  
 836 劍 'Sword'.  
 842 箭 Arrow.  
 868 絞 'To strangle'.

- 882 劫 Original meaning was 'to coerce'.  
 886 捷 Original meaning was 'captures, war loot'.  
 891 介 Original meaning was 'person wearing armor'.  
 892 戒 Original meaning related to 'weapon'.  
 909 勁 Original meaning was 'strong bow'.  
 910 晉 Original meaning was 'arrow in a container'.  
 942 拘 'To capture, to restrain'.  
 954 拒 'To resist'.  
 960 懼 'To fear'.  
 970 軍 Always relating to 'military'.  
 985 抗 Always relating to 'to resist, to defy'.  
 997 克 Originally 'a hand holding a knife'.

(37 examples in 500-1000, effectively 471 characters from category A or B)=7.8%

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**Originally Order 500-1000:**

- 505 諷 Original meaning was 'to recite, to chant', often related to religion.  
 506 奉 Original meaning was 'hands offering something', probably indicating religious act or ranking.  
 512 扶 'To support with hand'.  
 513 服 Original meaning related to submission or using tools.  
 516 符 Often relating to 'tally'.  
 518 福 Always relating to 'good luck, blessing'.  
 534 傳 'To aid'.  
 538 該 Originally 'military agreement'. Modern meanings include 'it is turn to do something'.  
 541 溉 'To irrigate'.  
 561 高 Original meaning was 'tall building'.  
 583 耕 'To plow'.  
 585 工 Always relating to 'tools, craft, profession'.  
 588 功 Always relating to 'construction, service, accomplishment'.  
 591 恭 'Respectful'.  
 593 輦 '(Construction) ramming'.  
 595 貢 Always relating to 'tribute, to pay tribute'.  
 601 構 A type of wooden structure.  
 618 掛 Original meaning was 'to differentiate the suspended divination strips'.  
 626 館 Original meaning was 'official guest house'.  
 629 慣 Always relating to 'habit, custom'.  
 636 規 'A pair of compasses'.  
 645 國 Always relating to 'nation, country'.  
 707 互 Original meaning related to a type of tool—possibly a spool used for evenly crosswinding thread.

- 709 護 'To protect'.
- 718 畫 'Painting'.
- 733 皇 Although the etymology is disputed, most theories lead to 'king, ruler, or high ranking'.
- 747 繪 'Embroidered picture'.
- 749 惠 Original meaning related to 'generous or kind'.
- 759 或 Original meaning was 'state, territory'.
- 772 基 Originally related to 'base, foundation'.
- 777 級 Originally related to 'grade of silk' or 'weaving'.
- 782 籍 Always relating to 'register, books'.
- 787 計 'To calculate'.
- 788 記 'Verbal or written account'.
- 807 價 'Price'.
- 826 撿 Originally an action of showing respect to others.
- 827 檢 'Book label'.
- 830 簡 Always relating to writing.
- 844 將 Original meaning was 'to make religious offering (meat)'.
- 848 疆 Always relating to 'border, boundary'.
- 852 匠 Always relating to 'crafts, craftsman'.
- 869 較 Originally '(symmetrical) cross-spars built out from the shaft of a carriage'.
- 875 教 Always relating to 'teaching, religion'.
- 894 界 'Boundary'.
- 923 警 'Speak cautiously and respectfully'.
- 930 境 'Boundary'.
- 950 矩 Originally 'a man holding a carpenter's square'.
- 952 巨 Originally 'a carpenter's square'.
- 972 君 Always relating to 'leader, ruler'.
- 979 刊 Original meaning related to 'printing' or 'writing'.
- 990 科 Original meaning was 'to measure grain'.
- 1000 課 'Carry out an investigation or test'.

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(52 examples in 500-1000, effectively 471 characters from category A or B)=11.0%

#### **Currently Disorder 500-1000:**

- 505 諷 Modern meanings include 'to satirize, to mock'.
- 508 否 Modern meanings include 'evil, bad things'.
- 514 俘 Always relating to 'prisoner of war'.
- 520 斧 Although not exclusively, 'axe/hatchet' are often used in battle.
- 543 干 Current meanings include both disorder 'shield', and order 'ten heavenly stems'.
- 573 革 Current meanings include 'to reform, to remove, to expel'.

- 589 攻 Current meanings include 'to attack, to accuse'.
- 607 辜 'Crime, sin'.
- 617 刮 'To plunder, to extort'.
- 619 乖 Current meanings include both order 'obedient' and disorder 'contrary, abnormal'.
- 621 怪 Always relating to 'odd, strange things'.
- 638 鬼 Always relating to 'ghost, evil things'.
- 652 害 Always relating to 'do harm'.
- 662 豪 Current meanings include 'bullying ways'.
- 664 耗 Current meanings include 'bad news, to waste'.
- 677 黑 Current meanings include 'evil'.
- 680 狠 Always relating to 'fierce fighting'.
- 681 恨 'To hate, hatred'.
- 683 橫 Current meanings include 'unruly, rude'.
- 686.1 鬪 Always relating to 'fight, quarrel'.
- 701 胡 Current meanings include 'barbarian, reckless, outrageous'.
- 730 患 'To worry, misfortune, danger'.
- 744 毀 Always relating to 'to damage, to destroy'.
- 748 賄 'To bribe, bribery'.
- 755 混 One of the current meaning is 'to deceive'.
- 762 禍 Always relating to 'disaster'.
- 764 擊 'To attack'.
- 791 忌 Modern meanings include 'to fear, to abhor'.
- 799 疾 Modern meanings include 'to hate, jealous'.
- 805 甲 Current meanings include both order 'first of ten heavenly stems' and disorder 'armor'.
- 810 嫁 Current meanings include 'to impute blame to another'.
- 813 奸 Always relating to 'evil' and 'offence'.
- 813.1 姦 Always relating to 'adultery, rape'.
- 814 殲 Always relating to 'to destroy'.
- 836 劍 Sword.
- 842 箭 Arrow.
- 853 降 Modern meanings include 'to defeat, to surrender'.
- 882 劫 Current meanings include 'to rob, to plunder'.
- 891 介 Current meanings include 'armour'.
- 942 拘 Current meanings include 'to capture, to restrain'.
- 954 拒 Current meaning include 'to repel, to resist'.
- 960 懼 'To fear'.
- 970 軍 Always relating to 'military'.
- 985 抗 Always relating to 'to resist, to defy'.

(44 examples in 500-1000, effectively 471 characters from category A or B)=9.3%

**Currently Order 500-1000:**

- 506 奉 Current meanings include 'to accept order from, to tribute'.
- 507 佛 'Buddha, Buddhism'.
- 512 扶 'To help, to support'.
- 513 服 Current meanings include 'to serve, to obey'.
- 516 符 Often relating to 'tally, symbol'.
- 518 福 Always relating to 'good luck, blessing'.
- 519 撫 'To comfort, to console'.
- 521 府 Current meanings include 'seat of government, official residence'.
- 523 輔 'To assist, auxiliary'.
- 533 副 'Secondary, auxiliary, vice'.
- 534 傳 Current meaning include 'to teach, tutor'.
- 538 該 Originally 'military agreement'. Modern meanings include 'it is turn to do something'.
- 539 改 Original meanings disputed. Current meanings include 'to correct'.
- 541 溉 'To irrigate'.
- 543 干 Current meanings include both disorder 'shield', and order 'ten heavenly stems'.
- 555 綱 Current meanings include 'key link, guiding principle, outline'.
- 565 稿 'Draft, manuscript'.
- 574 閣 Current meanings 'council chamber, cabinet'.
- 575 格 Current meanings include 'pattern, standard, to master'. (The meaning 'to hinder' is a very minor meaning.)
- 583 耕 'To plow, to till'.
- 585 工 Always relating to 'tools, craft, profession'.
- 588 功 Always relating to 'construction, service, accomplishment'.
- 590 宮 Current meanings include 'palace, note (music)'.
- 591 恭 'Respectful'.
- 592 躬 Current meanings include 'to bow'.
- 593 鞏 'Secure'.
- 594 共 'To share, common'.
- 595 貢 Always relating to 'tribute, to pay tribute'.
- 596 供 Current meanings include 'sacrificial offering, trial statement'.
- 601 構 'To construct, to compose'.
- 619 乖 Current meanings include both order 'obedient' and disorder 'contrary, abnormal'.
- 623 觀 Current meanings include 'point of view, concept, Taoist monastery'.
- 624 官 Current meanings include 'official, government'.
- 626 館 'House, establishment'.
- 627 管 Current meanings include 'to control, to manage'.
- 629 慣 Always relating to 'habit, custom'.
- 636 規 Current meanings include 'regulation, rule'.

- 637 軌 Current meanings include 'course, rule'.
- 639 貴 Current meanings include 'noble'.
- 645 國 Always relating to 'nation, country'.
- 656 漢 Current meanings relating to 'China, Han nation'.
- 660 號 Current meanings include 'ordinal number, order, command'.
- 668 合 Current meanings include 'musical note' and '100ml'.
- 670 和 Current meanings include 'peace, harmony'.
- 684 衡 Current meanings relate to 'measurement'.
- 695.1 后 'Empress, queen'.
- 713 華 Current meanings often relate to 'China'.
- 717.1 劃 Current meanings include 'transfer money'.
- 718 畫 'Painting, drawing'.
- 733 皇 Current meanings often relate to 'royal'.
- 742 回 Current meanings include 'section, chapter, time'.
- 745 匯 Current meanings include 'to remit (money), exchange (currency)'.
- 746 會 Current meanings include 'meeting, union, accounting'.
- 747 繪 'To draw, to paint'.
- 749 惠 'To benefit, to favor'.
- 756 活 Current meanings include 'work, workmanship'.
- 760 貨 Current meanings include 'commodity, money, to sell'.
- 771 積 Current meanings include 'measured quantity'.
- 772 基 'Foundation, base, basic'.
- 773 績 Current meanings include 'grade, merit'.
- 777 級 Current meanings include 'grade, rank'.
- 781 集 Current meanings include 'collected works'.
- 782 籍 Always relating to 'register, books'.
- 784 己 Current meanings include 'one of the heavenly stems'.
- 787 計 Current meanings include 'to count, to calculate, plan'.
- 788 記 Current meanings include 'to record, note, mark, sign'.
- 789 紀 Current meaning include 'order, record'.
- 792 際 Current meanings include 'boundary, border'.
- 798 寄 Current meanings include 'to mail'.
- 794 劑 Current meanings often relate to medication.
- 803 家 Current meanings include 'specialist, scholars'.
- 804 嘉 Current meanings include 'to praise'.
- 805 甲 Current meanings include 'first of ten heavenly stems'.
- 807 價 'Price'.
- 819 監 Current meanings include 'to supervise, supervisor'.
- 827 檢 Current meanings include 'to inspect'.
- 830 簡 Always relating to writing.
- 833 建 Current meanings include 'to build, to establish'.
- 844 將 Current meanings include 'general, to command'.
- 848 疆 Always relating to 'border, boundary'.
- 852 匠 Always relating to 'crafts, craftsman'.



- 857 澆 Current meanings include 'to cast, to mould'.  
 865 角 Current meanings include 'a music note'.  
 869 較 'To compare'.  
 875 教 Always relating to 'teaching, religion'.  
 876 階 Current meanings include 'rank'.  
 881 節 Current meanings include 'moral integrity'.  
 891 介 Current meanings include 'to mediate, to lie between'.  
 894 界 Current meanings include 'boundary, group'.  
 897 斤 Weight measurement.  
 899 金 Current meanings include 'money'.  
 912 禁 Current meanings include 'royal residence'.  
 914 京 Current meanings include 'capital city'.  
 915 經 Current meanings include 'longitude'.  
 923 警 Current meanings include 'police'.  
 924 徑 Current meanings include 'diameter'.  
 928 敬 'To respect'.  
 930 境 'Border, circumstance'.  
 933 究 Current meanings include 'to investigate, study carefully'.  
 935 九 'Nine'.  
 939 救 'To save, to rescue'.  
 946 局 Current meanings include 'bureau'.  
 950 矩 Current meanings include 'rule, regulation'.  
 951 舉 Current meanings include 'enumerate'.  
 955 具 Current meanings include 'tool, instrument'.  
 962 捐 Current meanings include 'to donate, tax'.  
 963 卷 Current meanings include 'examination paper, file, book'.  
 968 絕 Current meanings include 'a form of Chinese poem'.  
 972 君 Always relating to 'leader, ruler'.  
 979 刊 Current meanings include 'publication'.  
 983 康 Current meanings include 'peaceful'.  
 987 考 Current meanings include 'to investigate, test'.  
 990 科 Current meanings include 'to levy, a course (academia)'.  
 997 克 Current meanings include 'gram'.  
 1000 課 Current meanings include 'class, course'.

(115 examples in 500-1000, effectively 471 characters from category A or B)=24.4%

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**Overall, 'disorder'—37 to 44 characters, 7.8% to 9.3% increase of 471 characters;  
 'order'—52 to 115 characters, 11.0% to 24.4% increase of 471 characters.**

**End of Part Two**

**Originally Disorder 1000-1500:**

- 1008 控 Original meaning was 'to draw a bow'.  
1011 寇 Always relating to 'bandit, to invade'.  
1027 狂 Originally 'mad dog'.  
1147 劉 'To kill'.  
1170 掠 Always relating to 'to rob'.  
1174 虜 Always relating to 'to capture, captive'.  
1200 罵 'To scold, to swear'.  
1207 蠻 Often relates to 'barbarians'.  
1219 矛 Spear.  
1240 猛 Original meanings was 'ferocious dog'.  
1260 滅 Original meaning was 'to destroy water supply'.  
1273 魔 Always related to 'devil, evil'.  
1300 耐 Original meaning was 'shave off beard (as a punishment)'.  
1337 怒 Original meaning was 'rage, anger'.  
1353 叛 Always relating to 'rebel'.  
1375 批 Original meaning was 'to hit with hand'.  
1417 戚 Originally a halberd.  
1418 欺 Original meaning was 'to cheat'.  
1433 棄 Original meaning was 'to throw away a newborn child'.  
1453 槍 Always relating to weaponry.  
1469 竊 'To steal'.  
1497 取 Original meaning was 'ear taken as war trophy'.

(22 examples in 1000-1500, effectively 432 characters from category A or B)=5.0%

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**Originally Order 1000-1500:**

- 1002 墾 Original meaning was 'to reclaim land'.  
1024 寬 Although the etymology is disputed, many theories seem to link the character with 'relax' and 'interior of building'.  
1025 款 Original meaning related to religious ceremony.  
1045 臘 Original meaning related to religious sacrifice at the end of the lunar year.  
1049 賴 Original meaning was 'to profit financially'.  
1073.1 壘 Original meaning was 'rampart'.  
1082 犁 'To plow'.  
1085 禮 Always relating to 'etiquette, ceremony'.  
1087 里 Original meaning was 'village, neighborhood'.  
1090 曆 'Calendar'.  
1097 隸 Always relating to the slavery system.  
1114 樑 'Bridge, ridge'.  
1116 梁 'High quality grain'.

- 1120 諒 'Integrity'.  
 1122 量 Always relating to 'measure, measurement'.  
 1125 僚 'Bureaucrat'.  
 1126 料 Original meaning was 'to measure (grain, rice, etc.)'.  
 1136 伶 'Musician'.  
 1137 靈 Always relating to 'spirit, supernatural'.  
 1145 令 Always relating to 'order, command'.  
 1160 樓 Always relating to 'tall building'.  
 1164 屢 Original meaning was 'storied building'.  
 1171 略 Original meaning was 'boundary of fields'.  
 1183 亂 Original meaning related to 'anti-chaos'. Current meaning is quite the opposite.  
 1185 論 Original meaning was 'to discuss'.  
 1203 買 'To buy'.  
 1206 賣 'To sell'.  
 1223 貿 'Commerce'.  
 1239 盟 Original meaning was 'oath', current meanings include 'oath, union'.  
 1259 廟 Always relating to 'shrine, temple'.  
 1262 民 Original meaning was probably 'slave'; now used as 'citizen, the people'.  
 1267 命 Originally 'command, to command, order', now also 'fate, etc.'.  
 1269 模 'Model, pattern, norm'.  
 1283 謀 'To consult'.  
 1286 畝 Original meaning was 'ridge of farm'.  
 1289 牧 'To shepherd'.  
 1316 逆 Original meaning was 'to welcome'.  
 1326 寧 Original meaning related to 'peaceful/pray peacefully'.  
 1331 農 'Agriculture'.  
 1335 奴 Always relating to 'slave'.  
 1384 篇 Always relating to 'writing'.  
 1405 魄 'Soul, spirit'.  
 1409.1 僕 Always relating to 'servant'.  
 1413 譜 Original meaning was 'genealogy', now also 'chart, list, (music) score'.  
 1424 期 Original meaning related to 'a specific period of time'.  
 1425 棋 Chess  
 1439 千 'Thousand'.  
 1446 錢 Original meaning was a type of agriculture tool'.  
 1463 橋 'Bridge'.  
 1473 琴 *Koto*  
 1484 請 Original meaning was 'to have an audience with'.

(51 examples in 1000-1500, effectively 432 characters from category A or B)=11.8%

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**Currently Disorder 1000-1500:**

- 1004 坑 Current meanings include 'to entrap, to bury alive'.  
1011 寇 Always relating to 'bandit, to invade'.  
1027 狂 Current meanings include 'violent, crazy'.  
1049 賴 Current meanings include both disorder 'to rat on debts, to blame somebody else' and order 'to depend on, reliance'.  
1072 雷 Current meanings include 'bomb'.  
1100 連 Current meanings include 'company (soldiers)'.  
1163 旅 Current meanings include 'troops, brigade'.  
1170 掠 Always relating to 'to rob'.  
1171 略 Current meanings include both order 'strategy' and disorder 'to rob'.  
1174 虜 Always relating to 'to capture, captive'.  
1183 亂 Original meaning related to 'anti-chaos'. Current meaning is quite the opposite.  
1200 罵 'To swear, to scold'.  
1206 賣 Current meanings include 'to betray'.  
1207 蠻 Often relates to 'barbarians'.  
1219 矛 Spear.  
1238.1 瞞 Current meanings include 'to cheat'.  
1240 猛 Current meanings include 'ferocious, fierce'.  
1260 滅 Current meanings include 'to kill, to overthrow'.  
1273 魔 Always related to 'devil, evil'.  
1303 難 Current meanings include 'disaster, to scold'.  
1316 逆 Current meanings include 'to oppose, to rebel'.  
1346 排 Current meanings include 'platoon'.  
1353 叛 Always relating to 'rebel'.  
1361 炮 Current meanings include 'gun, cannon'.  
1403 迫 Current meanings include 'to force, to compel'.  
1408 撲 Current meanings include 'to hit, to assault'.  
1453 槍 Always relating to weaponry.  
1469 竊 Current meanings include 'to steal'.  
1470 侵 Current meanings include 'to invade'.

(29 examples in 1000-1500, effectively 432 characters from category A or B)=6.7%

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**Currently Order 1000-1500:**

- 1001 肯 Modern meanings include 'to agree, to consent'.  
1002 墾 'To reclaim land'.  
1008 控 Modern meanings include 'to charge, to control'.  
1022 塊 Current meanings include 'one Chinese Yuan'.  
1025 款 Current meanings include 'sign and seal'.

- 1042 拉 Current meanings include 'to play instrument'.
- 1045 臘 Current meanings include 'the end of the lunar year'.
- 1049 賴 Current meanings include both disorder 'to rat on debts, to blame somebody else' and order 'to depend on, reliance'.
- 1055 覽 Current meanings include 'to read'.
- 1059 郎 Current meanings include 'minister, official'.
- 1065 勞 Current meanings include 'to reward somebody'.
- 1066 牢 Current meanings include 'prison'.
- 1073 壘 Current meanings include 'rampart, base (baseball)'.
- 1075 類 Current meanings include 'type, category'.
- 1085 禮 Always relating to 'etiquette, ceremony'.
- 1087 里 Current meanings include '500 meters, administrative unit'.
- 1088 理 Current meanings include 'logic, order'.
- 1090 曆 'Calendar'.
- 1095 利 Current meanings include 'benefit, interest (money)'.
- 1096 例 Current meanings include 'custom, rule'.
- 1097 隸 Always relating to the slavery system.
- 1104 聯 'To join, to unite'.
- 1105 廉 Current meanings include 'incorrupt'.
- 1112 良 Current meanings include 'A- (grades), good natured'.
- 1114 樑 'Bridge, ridge'.
- 1116 梁 'High quality grain'.
- 1117 兩 Current meanings include 'a tael, 50 grams'.
- 1120 諒 Current meanings include 'to forgive'.
- 1122 量 Always relating to 'measure, measurement'.
- 1125 僚 'Bureaucrat'.
- 1127 列 Current meanings include 'to arrange, to line up, line'.
- 1137 靈 Always relating to 'spirit, supernatural'.
- 1140 零 Current meanings include 'zero'.
- 1145 令 Always relating to 'order, command'.
- 1149 流 Current meanings include 'class, group'.
- 1153 龍 Current meanings include 'imperial'.
- 1160 樓 Always relating to 'tall building'.
- 1163 旅 Often relates to 'troops'.
- 1165 律 Current meanings include 'law, rule, music'.
- 1171 略 Current meanings include both order 'strategy' and disorder 'to rob'.
- 1177 錄 Current meanings include 'record, to record'.
- 1180 路 'Road, way'.
- 1184 輪 Current meanings include 'to rotate, to take turns'.
- 1185 論 Current meanings include 'theory, to measure'.
- 1194 落 Current meanings include 'to write'.
- 1203 買 'To buy'.
- 1206 賣 'To sell'.
- 1223 貿 'Commerce'.

- 1235 門 Current meanings include 'sect, school, family'.
- 1239 盟 Original meaning was 'oath', current meanings include 'oath, union'.
- 1241 孟 'First month or eldest child'.
- 1248 蜜 Current meanings include 'best friend'.
- 1257 秒 Current meanings include 'second (time), angle (1/60 of a degree)'.
- 1259 廟 Always relating to 'shrine, temple'.
- 1262 民 Original meaning was probably 'slave'; now used as 'citizen, the people'.
- 1267 命 Originally 'command, to command, order', now also 'fate, etc.'
- 1269 模 'Model, pattern, norm'.
- 1281 墨 Current meanings include 'writing, knowledge'.
- 1282 默 Current meanings include 'write from memory'.
- 1283 謀 'To plan, plan, scheme'.
- 1286 畝 Current meaning is 'Chinese land measure'.
- 1288 目 Current meanings include 'list, catalogue, order'.
- 1289 牧 'To shepherd'.
- 1297 納 Current meanings include 'to pay tax'.
- 1305 撓 Current meanings include 'to submit to superior force'.
- 1317 年 Current meanings include 'year, annual'.
- 1319 念 Current meanings include 'to study'.
- 1326 寧 Current meanings include 'peace'.
- 1331 農 'Agriculture'.
- 1335 奴 Always relating to 'slave'.
- 1345 拍 Current meanings include 'to film, to photograph, etc.'.
- 1348 派 Current meanings include 'clique, group'.
- 1351 判 Current meanings include 'to sentence, to judge'.
- 1355 旁 Current meanings include 'radical of characters'.
- 1363 培 Current meanings include 'to cultivate'.
- 1369 朋 'Friends'.
- 1384 篇 Always relating to 'writing'.
- 1389 票 Current meanings include various types of tickets.
- 1394 品 Current meanings include 'grade'.
- 1405 魄 'Soul, spirit'.
- 1409.1 僕 Always relating to 'servant'.
- 1413 譜 Original meaning was 'genealogy', now also 'chart, list, (music)score'.
- 1415 七 'Seven'.
- 1424 期 Current meanings include 'a period of time, phase, etc.'
- 1425 棋 'Chess'.
- 1436 器 Current meanings include 'utensil'.
- 1437 洽 Current meanings include 'to negotiate, to consult with'.
- 1439 千 'Thousand'.
- 1444.1 籤 Current meanings include 'label, tag'.
- 1446 錢 Current meaning is 'money'.
- 1463 橋 'Bridge'.
- 1473 琴 'Koto'.

- 1483 頃 Current meanings include 'a measurement of land'.  
 1484 請 Current meanings include 'to ask, to invite, would you please'.  
 1491 區 Current meanings include 'region, area, to distinguish'.  
 1496 曲 Current meanings include 'melody, song'.

(96 examples in 1000-1500, effectively 432 characters from category A or B)=22.2%

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**Overall, 'disorder'—22 to 29 characters, 5.0% to 6.7% increase of 432 characters; 'order'—51 to 96 characters, 11.8% to 22.2% increase of 432 characters.**

**End of Part Three**

**Originally Disorder 1500-2000:**

- 1520 讓 Original meaning was 'people accusing each other'.  
 1529 刃 'Edge of blade'.  
 1568 殺 Always relating to 'to kill'.  
 1601 射 'To shoot arrow'.  
 1628 師 Original meaning related to 'troops'.  
 1678 殊 Original meaning was 'to decapitate'.  
 1720 肆 Original meaning was 'to kill and display'.  
 1791 討 Original meaning was 'to make verbal attack'.  
 1865 彎 Original meaning was 'to draw a bow'.  
 1913 我 Original a pictograph of a halberd or similar weapon.  
 1925 伍 One of the main meanings always relates to ' (five) soldiers'  
 1926 武 Always relating to 'military'.  
 1927 侮 Always relating to 'to despise, to insult'.  
 1930 務 Original meaning was 'force somebody to do something (with weapon).  
 1978 縣 Original meaning was 'a behead head hanging on a tree'.  
 1982 憲 Original meaning was 'punishment to eye'.

(16 examples in 1500-2000, effectively 445 characters from category A or B)=3.5%

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**Originally Order 1500-2000:**

- 1507 券 Original meaning was 'tally'; current meanings include 'deed, bond, ticket'.  
 1527 仁 Always relating to 'humane'.  
 1533 仍 'To follow, to conform'.  
 1543 如 The original meaning was 'to obey, to follow', which is still one of the current meanings.  
 1546 辱 Original meaning related to agriculture.  
 1549 瑞 'Jade tally'.

- 1556 賽 Original meaning related to a type of religious festive.
- 1557 三 'Three'.
- 1572 厦 Always relating to 'tall building'.
- 1581 善 Original meaning was 'fine debate'.
- 1598.1 舍 Always relating to 'building'.
- 1599 設 'To arrange, to set up'.
- 1600 社 Original meaning was a type of shrine'.
- 1609 神 Always relating to 'deity'.
- 1610 審 Original meaning was 'to investigate, to examine'.
- 1616 升 Measurement.
- 1619 牲 Always relating to '(religious)sacrifice'.
- 1629 詩 'Poem'.
- 1633 十 Ten.
- 1634 什 Ten people.
- 1636 時 Time.
- 1642 史 Original meaning related to 'record the hunting'.
- 1643 使 Person who records the hunting.
- 1648 示 Altar.
- 1649 世 A generation of 30 years.
- 1650 市 Meanings relate to 'trade'.
- 1651 式 Standard.
- 1664 誓 'Oath, to vow'.
- 1668 守 Original meaning was to 'defend (a house)'.
- 1673 售 'To sell/to be sold'.
- 1676 書 Always relating to 'to write'.
- 1688 術 Always relating to 'path (abstract or concrete)'.
- 1690 述 Original meaning was 'to follow, to obey'.
- 1693 數 Always relating to 'to count, to calculate'.
- 1705 稅 Always relating to 'tax'.
- 1707 順 One of the main meanings is always 'to obey, to follow'.
- 1709 司 Always relating to 'to administrate'.
- 1724 誦 'To read aloud'.
- 1729 俗 Custom.
- 1730 訴 One of the main meanings is always 'to sue'.
- 1738 算 'To count numbers'.
- 1755 塔 'Pagoda, tower'.
- 1765 壇 One of the main meanings is always 'altar'.
- 1774 唐 Original meaning was 'tall storey'.
- 1775 堂 One of the main meanings is always 'hall'.
- 1795 騰 Original meaning was 'postal delivery with horseman'.
- 1813 貼 Original meaning was 'to mortgage'.
- 1815 帖 Always relating to 'penmanship'.
- 1818 亭 'Pavilion'.
- 1823 艇 'Ship'.



- 1828 童 Male slave.
- 1839 圖 One of the main meanings is always 'map, diagram'.
- 1841 途 Always relating to 'road, way (metaphoric)'.
- 1843 土 Original meaning was 'god of land'.
- 1868 完 Original meaning related to 'a completed building'.
- 1877 王 Always relating to 'authority'.
- 1896 衛 'To guard, to defend'.
- 1898 位 Always relating to 'position, rank'.
- 1920 屋 'House, room'.
- 1965 仙 'Immortals'.
- 1986 獻 Original meaning was '(dog) sacrifice'.
- 1993 享 A religious building.

(62 examples in 1500-2000, effectively 445 characters from category A or B)=13.9%

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**Currently Disorder 1500-2000:**

- 1524 惹 'To anger, to vex'.
- 1529 刃 'Edge of blade'.
- 1546 辱 'To humiliate, humiliation'.
- 1568 殺 Always relating to 'to kill'.
- 1582 傷 'To injure, to wound'.
- 1601 射 Current meanings include 'to shoot'.
- 1628 師 Current meanings include both order 'teacher' and disorder 'troop'.
- 1720 肆 Current meanings include both order 'market' and disorder 'wayward, arbitrary'.
- 1745 損 'To damage, acrimony'.
- 1762 貪 Current meanings include 'corruption'.
- 1786 逃 Current meanings include 'to escape, to avoid (responsibility, etc)'.
- 1791 討 Current meanings include 'to fight, to subdue, to demand'.
- 1814 鐵 Current meanings include 'weapon'.
- 1847 團 Current meanings include both order 'society' and disorder 'regiment'.
- 1851 吞 Current meanings include 'to embezzle, to plunder'.
- 1863 歪 Current meanings include 'devious'.
- 1888 違 Current meanings include 'to disobey, to violate'.
- 1918 污 Current meanings include 'corrupted'.
- 1925 伍 One of the main meanings always relates to ' (five) soldiers'
- 1926 武 Always relating to 'military'.
- 1927 侮 Always relating to 'to despise, to insult'.
- 1949 襲 Current meanings include both order 'to inherit' and disorder 'to attack'.
- 1983 陷 Current meanings include 'to frame'.

(23 examples in 1500-2000, effectively 445 characters from category A or B)=5.1%

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**Currently Order 1500-2000:**

- 1501 權 Current meanings include 'power, authority, to measure'.
- 1507 券 Original meaning was 'tally'; current meanings include 'deed, bond'.
- 1520 讓 Current meanings include 'to yield'.
- 1527 仁 Always relating to 'humane'.
- 1531 任 Current meanings include 'to assign, duty'.
- 
- 1543 如 The original meaning was 'to obey, to follow', which is still one of the current meaning.
- 1557 三 Three.
- 1572 厦 Always relating to 'tall building'.
- 1581 善 Current meanings include 'harmonious'.
- 1583 商 Current meanings include 'music note, commerce'.
- 1594 紹 Current meanings include 'to inherit, to introduce, to connect'.
- 1598.1 舍 Always relating to 'building'.
- 1599 設 Current meanings include 'to set up, to arrange'.
- 1600 社 Current meanings include 'society, group'.
- 1603 攝 Current meanings include 'be proxy (regent)'.
- 1605 申 Current meanings include '9th earthly branch'.
- 1607 身 Current meanings include 'social status'.
- 1609 神 Always relating to 'deity'.
- 1610 審 Current meanings include 'to examine, to investigate'.
- 1616 升 'Liter (measurement)'.
- 1617 生 Current meanings include 'student'.
- 1619 牲 Always relating to '(religious)sacrifice'.
- 1621 省 Current meanings include 'province'.
- 1622 聖 Current meanings include 'holy, sacred, imperial'.
- 1628 師 Current meanings include both order 'teacher' and disorder 'troop'.
- 1629 詩 'Poem'.
- 1633 十 Ten.
- 1634 什 Ten, tenth, miscellaneous.
- 1635 石 Current meanings include 'measurement (for grains)'.
- 1636 時 Current meanings include 'hour'.
- 1637 識 Current meanings include 'knowledge'.
- 1642 史 Current meaning is 'history'.
- 1643 使 Current meanings include 'to dispatch, messenger'.
- 1646 士 Current meanings relate to 'social status, occupation'.
- 1649 世 Current meanings include 'generation, era'.
- 1650 市 Meanings relate to 'trade'.
- 1651 式 Current meanings include 'formula'.
- 1656 試 Current meanings include 'experiment, examination'.
- 1664 誓 Oath, vow.
- 1668 守 To defend.
- 1669 首 Current meanings include 'head, chief'.
- 1672 授 Current meanings include 'to teach'.

- 1673 售 'To sell/to be sold'.
- 1676 書 Always relating to 'to write'.
- 1685 屬 Current meanings include 'category, family, Chinese zodiac'.
- 1688 術 Always relating to 'path (abstract or concrete)'.
- 1693 數 Always relating to 'to count, to calculate'.
- 1699 帥 Current meanings include 'commander in chief'.
- 1705 稅 Always relating to 'tax'.
- 1707 順 One of the main meanings is always 'to obey, to follow'.
- 1708 說 Current meanings include 'theory'.
- 1709 司 Always relating to 'to administrate'.
- 1716 四 Four.
- 1717 寺 Current meaning is 'religious building, e.g. temple'.
- 1720 肆 Current meanings include both order 'market' and disorder 'wayward, arbitrary'.
- 1722 宋 Name of a Chinese dynasty—the Song Dynasty.
- 1724 誦 To read aloud, to praise.
- 1725 頌 To pray, to praise, ode.
- 1729 俗 Current meanings include 'custom'.
- 1730 訴 One of the main meanings is always 'to sue'.
- 1738 算 Current meanings include 'to count, to compute'.
- 1740 隨 Current meanings include 'to follow, to comply with.'
- 1741 歲 Year, age.
- 1748 所 Current meanings include 'institute'.
- 1755 塔 'Pagoda, tower'.
- 1761 泰 Current meanings include 'safe, peaceful, harmonious'.
- 1765 壇 One of the main meanings is always 'altar'.
- 1768 坦 Current meanings include 'peaceful'.
- 1774 唐 Name of a Chinese dynasty—the Tang Dynasty.
- 1775 堂 One of the main meanings is always 'hall'.
- 1799 題 Current meanings include 'topic, subject, to sign.'
- 1801 體 Current meanings include 'form, style'.
- 1805 天 Current meanings include 'heaven, fate'.
- 1813 貼 Current meanings include 'to subsidize'.
- 1815 帖 Always relating to 'penmanship'.
- 1817 聽 Current meanings include 'to judge, to obey, to allow'.
- 1818 亭 'Pavilion'.
- 1819 庭 Current meanings include 'court'.
- 1823 艇 'Ship'.
- 1829 統 Current meanings include 'to unite, to unify'.
- 1834 頭 Current meanings include 'boss, leader'.
- 1839 圖 One of the main meanings is always 'map, diagram'.
- 1840 徒 Current meanings include 'disciple, prison sentence'.
- 1841 途 Always relating to 'road, way (metaphoric)'.
- 1847 團 Current meanings include both order 'society' and disorder 'regiment'.

- 1853.1 託 Current meanings include 'to trust, to entrust'.
- 1874 萬 Current meanings include 'ten thousand'.
- 1877 王 Always relating to 'authority'.
- 1896 衛 To guard, to defend.
- 1897 未 Current meanings include '8th earthly branch 地支'.
- 1898 位 Always relating to 'position, rank'.
- 1905 文 Current meanings include 'script, civilised'.
- 1923 五 Five.
- 1924 午 Current meanings include '7th earthly branch'.
- 1939 析 Current meanings include 'to analyse'.
- 1946 習 Current meanings include 'tradition, custom'.
- 1949 襲 Current meanings include both order 'to inherit' and disorder 'to attack'.
- 1955 系 System, department, faculty.
- 1964 夏 Current meanings include 'the Xia Dynasty'.
- 1965 仙 'Immortals'.
- 1973 銜 'Title, office'.
- 1978 縣 'County'.
- 1982 憲 'Law, constitution'.
- 1987 鄉 Current meanings include 'country, town, village'.
- 1980 限 Current meanings include 'limit, bound, to limit'.
- 1988 相 Current meanings include 'minster'.

(106 examples in 1500-2000, effectively 445 characters from category A or B)=23.8%

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**Overall, 'disorder'—16 to 23 characters, 3.5% to 5.1% increase of 445 characters; 'order'—62 to 106 characters, 13.9% to 23.8% increase of 445 characters.**

**End of Part Four**

**Originally Disorder 2000-2500:**

- 2008 校 Original meaning was 'wooden shackles'.
- 2024 械 'Instrument of war/torture'.
- 2027 辛 Original meaning was 'tattooist's needle'.
- 2035 刑 Always relating to 'punishment'.
- 2041 幸 Originally a type of torture instrument.
- 2044.1 兇 Always relating to 'vicious, violence'.
- 2069 懸 'To hang a beheaded head'.
- 2176 役 Original meaning was 'to coerce somebody to do something'.
- 2189 引 Original meaning was 'to draw a bow'.
- 2198 營 Always relating to 'military camp'.
- 2311 賊 Original meaning was 'to harm, to damage'.
- 2332 戰 'Fight, war'.

- 2334 張 Original meaning was 'to draw a bow'.  
 2368 爭 'To fight for something'.  
 2369 征 One of the main meanings is always 'military campaign'.  
 2375 正 Original meaning was 'to march, to conquer'.  
 2446 駐 Always relating to 'station military personnel or horse'.

(17 examples in 2000-2500, effectively 448 characters from category A or B)=3.7%

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**Originally Order 2000-2500:**

- 2007 孝 One of the main meanings is always 'filial'.  
 2013 協 'To cooperate'.  
 2022 卸 Original meaning was a type of religious ritual.  
 2036 行 Original meaning was 'crossroad'.  
 2038 型 '(Clay) mould'.  
 2043 姓 'Clan name'.  
 2061 許 'To allow, to permit'.  
 2063 敘 Always relating to 'put something in order'.  
 2068 宣 Original meaning was 'hall for announcing political matters'.  
 2074 學 Always relating to 'study'.  
 2077 旬 A mark for a period of time.  
 2078 尋 One of the main meanings is always 'measure for length'.  
 2081 循 'To follow'.  
 2082 訓 Always relating to 'teaching'.  
 2138 藥 'Herbal medicine'.  
 2152 一 One.  
 2154 醫 To cure.  
 2157 宜 Hold a memorial service (for ancestor).  
 2159 誼 To act like an appropriate person.  
 2170 義 To kill a sheep and use it as religious sacrifice.  
 2173 議 To debate.  
 2200 贏 To profit.  
 2209 詠 To recite, to sing.  
 2219 郵 Always relating to 'post, messenger service'.  
 2223 友 'Friend(ship)'.  
 2246 獄 Always relating to 'lawsuit, prison'.  
 2249 域 Territory under one's control.  
 2252 御 A kind of ritual.  
 2252.1 禦 A kind of ritual.  
 2272 閱 To count, to inspect.  
 2277 勻 Always relating to 'even, to distribute evenly'.  
 2289 宰 Original meaning related to 'slave'.  
 2326 占 'To divine'.

2335 章 Original meaning was 'tattoo which shows social ranking'.  
 2338 丈 Always relating to 'measure, measurement'.  
 2346 兆 One of the main meanings is always 'omen'.  
 2357 貞 Original meaning was 'to divine'.  
 2369.1 徵 One of the main meanings is always 'omen'.  
 2372 箏 A music instrument'.  
 2374 整 Original meaning was 'to make something correct'.  
 2377 鄭 Original meaning was a kind of religious ritual.  
 2378 政 Original meaning was 'to make something correct'.  
 2390 執 Original meaning was 'to seize (criminal)'.  
 2400 址 Foundation site.  
 2401 紙 Paper.  
 2404.1 誌 Always relating to 'writing'.  
 2407 質 Pawn, to pawn.  
 2408 治 To harness river.  
 2410 秩 Always relating to 'order'.  
 2439 筑 A music instrument.  
 2439.1 築 To ram earth (construction).  
 2443 助 Help.  
 2448 祝 To pray.  
 2469 資 Always relating to 'capital (money)'.  
 2475 宗 Original meaning was 'shrine for ancestor worship'.  
 2481 奏 'Two hands offering something (religious)'.  
 2482 租 Always relating to 'tax, rent'.  
 2484 族 Always relating to 'family, clan, social group'.  
 2494 遵 'To follow, to obey'.  
 2496 左 'To assist'.

(60 examples in 2000-2500, effectively 448 characters from category A or B)=13.3%

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#### Currently Disorder 2000-2500:

2014 邪 Current meaning is 'evil, demonic'.  
 2015 脅 Current meanings include 'to threaten'.  
 2024 械 Current meanings include both order 'tool' and disorder 'weapon'.  
 2035 刑 Always relating to 'punishment'.  
 2044.1 兇 Always relating to 'vicious, violence'.  
 2130 妖 Current meanings include 'evil, devil'.  
 2176 役 Current meanings include both order 'servant' and disorder 'war'.  
 2198 營 Current meanings include both order 'to run, to manage' and disorder 'military camp'.  
 2256 冤 Current meanings include 'injustice'.

- 2308 責 Current meanings include both order 'responsibility' and disorder 'to blame, to condemn'.
- 2311 賊 Current meanings include 'bandit, thief'.
- 2332 戰 'Fight, war'.
- 2367 鎮 Current meanings include both order 'garrison, to calm' and disorder 'to suppress (military)'.
- 2368 爭 'To fight for something'.
- 2369 征 One of the main meanings is always 'military campaign'.
- 2374 整 Current meanings include both order 'to arrange, neat, in order' and disorder 'to make somebody suffer'.
- 2446 駐 Always relating to 'station military personnel or horse'.
- 2491 罪 Current meanings include 'crime, sin'.

(18 examples in 2000-2500, effectively 448 characters from category A or B)=4.0%

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#### **Currently Order 2000-2500:**

- 2007 孝 One of the main meanings is always 'filial'.
- 2008 校 Current meanings include 'school, military officer'.
- 2013 協 'To cooperate'.
- 2019 寫 Current meaning is 'to write'.
- 2024 械 Current meanings include both order 'tool' and disorder 'weapon'.
- 2027 辛 Current meanings include '8th heavenly stems'.
- 2030 薪 Current meanings include 'salary'.
- 2031 信 Current meanings include 'to trust, sign, letter'.
- 2033 星 Current meanings include 'point of scale'.
- 2036 行 Current meanings include 'profession'.
- 2038 型 'Mould'.
- 2043 姓 Family name.
- 2050 修 Current meanings include 'to repair, to build, to study, to write'.
- 2061 許 Current meanings include 'to allow, to permit'.
- 2062 序 Current meanings include 'order, sequence'.
- 2063 敘 Always relating to 'put something in order'.
- 2068 宣 To publicize, to announce.
- 2071 選 To select, to elect, selection, anthology
- 2074 學 Always relating to 'study'.
- 2077 旬 A mark for a period of time.
- 2078 尋 One of the main meanings is always 'measure for length'.
- 2081 循 'To follow'.
- 2082 訓 Always relating to 'teaching'.
- 2094 雅 Current meanings include 'standard'.
- 2103 沿 Current meanings include 'to follow (metaphorically)'.
- 2104 研 Current meanings include 'research'.

- 2114 驗 Current meanings include 'to examine, to check'.
- 2129 樣 Current meanings include 'pattern'.
- 2138 藥 Current meanings include 'medicine, drug'.
- 2146 業 Current meanings include 'occupation'.
- 2147 葉 Current meanings include 'era, period'.
- 2148 頁 Current meanings include 'page'.
- 2152 一 One.
- 2154 醫 Current meanings include 'medical, doctor, to cure'.
- 2156 儀 Current meanings include 'rites, ceremony'.
- 2163 乙 Current meanings include '2nd of ten heavenly stems'.
- 2169 億 One hundred million.
- 2170 義 Current meanings include 'justice, righteousness'.
- 2173 議 Debate, suggestion.
- 2176 役 Current meanings include both order 'servant' and disorder 'war'.
- 2184 因 Current meanings include 'to inherit, cause, reason'.
- 2188 銀 Current meanings include 'relating to money'.
- 2192 印 Current meanings include 'to print, to engrave, a seal, etc'.
- 2198 營 Current meanings include both order 'to run, to manage' and disorder 'military camp'.
- 2205 傭 Current meanings include 'hired labourer'.
- 2209 詠 To sing, to recite, to compose a poem.
- 2219 郵 Always relating to 'post, messenger service'.
- 2223 友 'Friend(ship)'.
- 2246 獄 Always relating to 'lawsuit, prison'.
- 2249 域 Region, area, domain.
- 2252 御 Current meanings include 'imperial'.
- 2257 元 Current meanings include 'first, portion, Chinese Yuan'.
- 2261 圓 Current meanings include 'Chinese Yuan'.
- 2262 援 Current meanings include 'to aid, to help'.
- 2263 緣 Current meanings include 'cause, reason, fate, destiny'.
- 2267 院 Current meanings include 'institution'.
- 2270 月 Current meanings include 'month'.
- 2272 閱 Current meanings include 'to inspect'.
- 2277 勻 Always relating to 'even, to distribute evenly'.
- 2278 允 Current meanings include 'fair, just'.
- 2289 宰 Current meanings include 'to administer, to govern'.
- 2294 贊 To support, to sponsor
- 2307 則 Current meanings include 'rule, norm'.
- 2308 責 Current meanings include both order 'responsibility' and disorder 'to blame, to condemn'.
- 2326 占 'To divine'.
- 2335 章 Current meanings include 'article, writing, seal, rule'.
- 2338 丈 Always relating to 'measure, measurement'.
- 2346 兆 One of the main meanings is always 'omen'.



- 2362 診 Current meaning is 'to examine (medically).'
- 2367 鎮 Current meanings include both order 'garrison, to calm' and disorder 'to suppress (military).'
- 2369.1 徵 Current meanings include 'omen, to levy'.
- 2372 箏 A music instrument'.
- 2375 正 Current meanings include 'just, right, principle, positive (number).'
- 2374 整 Current meanings include both order 'to arrange, neat, in order' and disorder 'to make somebody suffer'.
- 2378 政 Current meanings include 'politics, administrative'.
- 2381 支 Current meanings include 'to support, division'.
- 2390 執 Current meanings include 'to administer, document'.
- 2393 值 Current meanings include 'rotation (work).'
- 2399 旨 Current meanings include 'imperial decree'.
- 2401 紙 Paper.
- 2404.1 誌 Always relating to 'writing'.
- 2406 制 Current meanings include 'rule, system'.
- 2408 治 Current meanings include 'to rule, to manage'.
- 2410 秩 Always relating to 'order'.
- 2418 種 Current meanings include 'race, type'.
- 2421 舟 Boat, ship.
- 2422 州 Current meanings include 'administrative region'.
- 2439 筑 A music instrument.
- 2439.1 築 To build, to construct.
- 2440 主 Current meanings include 'lord, master'.
- 2443 助 To help.
- 2448 祝 To pray, to celebrate, to express good wishes
- 2456 传 Current meanings include 'memoir, historical novel'.
- 2461 狀 Current meanings include 'writing, document'.
- 2463 準 Current meanings include 'standard'.
- 2469 資 Always relating to 'capital (money).'
- 2471 子 Current meanings include '1st earthy branch'.
- 2474 字 Current meanings all relate to 'writing, calligraphy'.
- 2475 宗 Current meanings include 'family, sect, master'.
- 2478 總 Current meanings include 'head, chief'.
- 2481 奏 Current meanings include 'to present document, to play music'.
- 2482 租 Always relating to 'tax, rent'.
- 2484 族 Always relating to 'family, clan, social group'.
- 2486 組 Current meanings include 'group, set'.
- 2493 尊 To respect.
- 2494 遵 'To follow, to obey'.
- 2497 作 Current meanings include 'to write, a work'.

(107 examples in 2000-2500, effectively 448 characters from category A or B)=23.8%

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Overall, 'disorder'—17 to 18 characters, 3.7% to 4.0% increase of 448 characters; 'order'—60 to 107 characters, 13.3% to 23.8% increase of 448 characters.

#### End of Part Five

To conclude, out of 2,231 characters from category A or B, 130 characters originally had meanings related to 'disorder', approximately 5%. In comparison, 152 characters have current meanings related to 'disorder', approximately 6.8%. That is roughly a 1.8% increase in 'disorder'. Technically,  $1.8 / 5$  equals an increase of 36%, but the low numbers of both statistics have to be taken into account.

On the other hand, out of 2,231 characters from category A or B, 265 characters originally had meanings related to 'order', approximately 11.8%. In comparison, 501 characters have current meanings related to 'order', approximately 22.4%. The percentage almost doubled.

Thus overall, these ancient Chinese characters act as mirrors to demonstrate a small or even negligible increase in 'disorder' but a considerable increase in 'order'—a doubling in fact—reflecting the change of the society as a whole towards more 'order'. This result coincides with the common perception of a more orderly built modern society (compared with ancient times), but it is now statistically proven thanks to Chinese characters.

Furthermore, as a check, Ken Henshall has done an independent analysis regarding the percentage of characters with meanings relating to 'disorder' and 'order', following strictly the same criteria and methodology used in the research of Chinese characters in this thesis. The results are: 'disorder' increased from 5.8% to 7.3%; while 'order' increased from 12.1% to 22.3%. The two sets of results are in fact very similar.

The above are some comparisons between the original meanings in ancient China and the current meanings in China. From these comparisons, it is clear that there is a sharp increase regarding characters with meanings relating to 'order', while the number of characters with meanings relating to 'disorder' stayed relatively stable. In contrast, how would these characters in the Japanese script (where applicable) show their evolutionary pattern?

As mentioned in previous chapters, since the Japanese adopted the Chinese characters which originated from China, the etymologies of the Sino-Japanese characters in the Japanese script today are the same as their Chinese counterparts. That leaves only the current meanings of these characters to be examined.

All Japanese meanings are based on the 5<sup>th</sup> edition of *Kōjien*. If the character is not included in the newest *Kaitei Jōyō Kanji List*, it will be specified with 'Non JK'.

**Currently Disorder 1-500 in Chinese in comparison with Japanese meanings:**

- 8 礙 Original and current meaning are both 'obstruction'. **(Similar to Chinese)**
- 28 霸 Current meaning 'rule by force'. **(Similar to Chinese)**
- 33 敗 Original meaning relating to 'destroy (valuables)'. Current meanings are 'to defeat, be defeated'. **(Similar to Chinese)**
- 52 棒 Original meaning was 'a stick or a club', possibly a symbol of violence, now still retains this meaning. **(Similar to Chinese)**
- 63 暴 Current meaning 'to injure, violent'. **(Similar to Chinese)**
- 88 閉 Current meanings include 'to shut'. **(Similar to Chinese)**
- 89 斃 'To die violently'. **Non JK.**
- 102 變 Modern meanings include 'rebellion' which is still 'disorder'. **(Similar to Chinese)**
- 114 兵 Always relating to 'weapon, soldier'. **(Similar to Chinese)**
- 119 病 Current meanings include 'defect'. **(Similar to Chinese)**
- 127 駁 Current meanings include 'to refute, to contradict'. **Non JK.**
- 131 搏 Always relating to 'fight, combat'. **Non JK.**
- 139 怖 Always relating to 'terror, terrified'. **(Similar to Chinese)**
- 154 殘 Always relating to 'cruel'. **(Similar to Chinese)**
- 205 吵 Current meanings include 'to quarrel'. **Non JK.**
- 229 懲 One of the modern meanings is 'punishment'. **(Similar to Chinese)**
- 240 斥 Modern meanings include 'to expel, to blame'. **(Similar to Chinese)**
- 248 讐 (仇) Originally emphasised good relationship, thus 'partner, etc.', later the meaning shifted to bad relationship and thus became 'enemy, vendetta'. This is a character which shows change of meaning towards 'disorder'. **(Similar to Chinese)**
- 263 楚 Current meanings have both 'orderly' and 'suffer', thus arguably it relates to both 'order' and 'disorder'. **(Similar to Chinese)**
- 276 撞 'To hit'. **Non JK.**
- 286 刺 Always relating to 'stab'. **(Similar to Chinese)**
- 314 打 Originally 'to beat with hand'. This is still a major meaning. **(Similar to Chinese)**
- 334 彈 Original meaning was 'pellet/to pluck a string'. These are still major meanings. **(Similar to Chinese)**
- 348 盜 Always relating to 'criminal behaviours'. **(Similar to Chinese)**
- 362 敵 Always relating to 'enemy'. **(Similar to Chinese)**
- 405.1 鬥 Always relating to 'fight'. **(Similar to Chinese)**
- 411 毒 Modern meanings include 'evil'. **(Similar to Chinese)**
- 431 盾 'Shield'. **(Similar to Chinese)**
- 434 奪 Always relating to 'to rob, to snatch'. **(Similar to Chinese)**
- 441 惡 Always relating to 'evil'. **(Similar to Chinese)**
- 450 伐 Always relating to 'to smite, to attack'. **(Similar to Chinese)**
- 451 罰 Always relating to 'to punish'. **(Similar to Chinese)**
- 460 反 Modern meanings include 'to oppose, anti-'. **(Similar to Chinese)**
- 462 犯 Always relating to 'to offend'. **(Similar to Chinese)**

- 470 妨 Always relating to 'to hinder, to harm'. **(Similar to Chinese)**
- 480 匪 Original meaning was a type of container. Later meaning of 'bandit' is a result of borrowing. **Non JK.**
- 487 紛 Modern meanings include 'disorderly'. **(Similar to Chinese)**
- 494 憤 Always relating to 'anger, resent'. **(Similar to Chinese)**

**Currently Order 1-500 in Chinese in comparison with Japanese meanings:**

- 4 挨 Original meaning was 'to push, to knock from behind', which can be seen as a gesture of aggression. Now used as 'adjacent to, in order'. **Non JK.**
- 9 安 Current meanings include 'calm, safe'. **(Similar to Chinese)**
- 12 案 Current meanings does not include 'legal case', but rather 'plan' in general. **(Different)**
- 18 八 'Eight'. **(Similar to Chinese)**
- 30 百 'One hundred'. **(Similar to Chinese)**
- 34 拜 Current meanings include 'solute, worship'. **(Similar to Chinese)**
- 35 班 Current meanings include 'sequence, routine'. **(Similar to Chinese)**
- 40 版 Current meanings include 'register, edition, page'. **(Similar to Chinese)**
- 42 半 Current meanings include 'half, semi'. **(Similar to Chinese)**
- 44 伴 Current meanings include 'company'. **(Similar to Chinese)**
- 50 榜 Current meanings include 'notice, list'. **Non JK.**
- 62 報 Originally 'seizing or judging a criminal'. Current meanings include 'recompense'. **(Similar to Chinese)**
- 68 碑 Original meaning and current meaning both 'monument'. **(Similar to Chinese)**
- 71 備 Modern meanings include 'to prepare, to provide'. **(Similar to Chinese)**
- 72 倍 'To multiply'. **(Similar to Chinese)**
- 76 本 Current meanings include 'book'. **(Similar to Chinese)**
- 81 比 Current meanings include 'ratio'. **(Similar to Chinese)**
- 83 筆 Current meanings include 'pen, pencil'. **(Similar to Chinese)**
- 85 幣 'Money, currency'. **(Similar to Chinese)**
- 91 辟 Although there is room for argument regarding its original meaning, most theories if not all point to the direction of 'punishment' thus 'disorder'. Current meanings 'monarch, law' probably relate to order. **Non JK.**
- 91.1 闢 One of the current meaning is 'penal law'. **Non JK.**
- 99 編 Original meaning 'binding writing tablets', current meanings include 'organize'. **(Similar to Chinese)**
- 105 辨 'To distinguish'. **See below. (Similar to Chinese)**
- 106 辯 'Debate, discuss'. Both 辨 and 辯 (together with 辦 and 辯) are simplified into 弁 in modern Japanese. But the usage of the character(s) remained very similar. **(Similar to Chinese)**
- 110 別 Current meanings include 'to classify'. **(Similar to Chinese)**
- 115 丙 'Third'. **(Similar to Chinese)**
- 116 柄 Current meanings include 'authority'. **(Similar to Chinese)**

- 140 部 Current meanings include 'division, ministry'. **(Similar to Chinese)**
- 146 裁 Current meanings include 'judgement'. **(Similar to Chinese)**
- 165 草 Current meanings include 'draft'. **(Similar to Chinese)**
- 166 冊 'Books, volume'. **(Similar to Chinese)**
- 169 測 'To measure, to survey'. **(Similar to Chinese)**
- 170 策 Original meaning was 'horse whip'. Modern meaning such as 'method, policy' has relation with 'order'. **(Similar to Chinese)**
- 192 償 'To compensate'. **(Similar to Chinese)**
- 198 倡 Current meanings include 'to initiate, to lead'. **Non JK.**
- 201 鈔 'Money'. **Non JK.**
- 203 朝 Current meanings include 'imperial court, dynasty'. **(Similar to Chinese)**
- 211 臣 Original meaning disputed, current meanings include 'statesman, minister'. **(Similar to Chinese)**
- 220 稱 Current meanings include 'to weigh'. **(Similar to Chinese)**
- 225 承 Current meanings does not include 'to take charge'. **(Different)**
- 226 城 Always relates to 'city, city walls'. **(Similar to Chinese)**
- 228 程 Current meanings include 'formula, rule'. **(Similar to Chinese)**
- 235 持 Current meanings include 'to manage, control'. **(Similar to Chinese)**
- 237 尺 Current meanings include 'measurement, ruler'. **(Similar to Chinese)**
- 250 酬 Current meanings include 'to compensate'. **(Similar to Chinese)**
- 253 籌 Current meanings include 'token, chip, plan, etc.' **Non JK.**
- 262 礎 'Foundation'. **(Similar to Chinese)**
- 263 楚 Current meanings have both 'orderly' and 'suffer', thus arguably it relates to both 'order' and 'disorder'. **(Similar to Chinese)**
- 264 處 Current meanings include 'to sentence' but not 'bureau' (just place in general). **(Similar to Chinese)**
- 288 辭 Current meanings include 'refined language, wording'. **(Similar to Chinese)**
- 292 次 Current meanings include 'sequence, order'. **(Similar to Chinese)**
- 296 從 Original meaning was 'one follows another', current meanings include 'to follow, to obey, etc.' **(Similar to Chinese)**
- 309 寸 A unit of length. **(Similar to Chinese)**
- 318 代 Current meanings include 'dynasty'. **Furthermore, it can mean 'fee' in Japanese (still order).**
- 343 導 Always relating to 'to guide, to lead'. **(Similar to Chinese)**
- 350 道 Current meanings include 'principle, reason, method'. **(Similar to Chinese)**
- 353 德 Always relating to 'virtue'. **(Similar to Chinese)**
- 357 等 Current meanings include 'class, grade'. **(Similar to Chinese)**
- 368 帝 Always relating to 'human/celestial emperor'. **(Similar to Chinese)**
- 369 遞 Current meanings include 'to alternate, in sequence'. **(Similar to Chinese)**
- 372 典 'Canon, dictionary'. **(Similar to Chinese)**
- 388 丁 Now can be used as one of the ten heavenly stems(天干). **(Similar to**

**Chinese)**

- 394 定 Always relating to 'be fixed, be in order, to order, etc.,' **(Similar to Chinese)**
- 410 督 'To supervise'. **(Similar to Chinese)**
- 413 讀 Current meanings all relate to 'reading'. **(Similar to Chinese)**
- 418 度 Current meanings include 'measure, degree'. **(Similar to Chinese)**
- 420 端 Current meanings include 'regular, regularity'. **(Similar to Chinese)**
- 425 鍛 Current meanings include 'to discipline'. **(Similar to Chinese)**
- 428 對 Current meanings include 'pair'. **(Similar to Chinese)**
- 453 法 Always relating to 'law'. **(Similar to Chinese)**
- 465 範 Current meaning relating to 'pattern, model'. **(Similar to Chinese)**
- 466 販 To buy and sell. **(Similar to Chinese)**
- 467 方 Although original meaning for this character is disputed, current meanings include 'method', 'upright' and 'fair' are now very minor meanings in Japanese. **(Similar to Chinese)**
- 471 防 Always relating to 'to protect'. **(Similar to Chinese)**
- 490 分 Current meanings include 'to allocate, to classify'. **(Similar to Chinese)**
- 496 風 Current meanings include 'manner, reputation'. **(Similar to Chinese)**
- 497 封 Current meanings include 'to confer, to grant, to bestow a title'. **(Similar to Chinese)**

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**End of Part One (Japanese)**

**Currently Disorder 500-1000 in Chinese in comparison with Japanese meanings:**

- 505 諷 Modern meanings include 'to satirize, to mock'. **Non JK.**
- 508 否 Modern meanings does not include 'evil, bad things'. **(Different)**
- 514 俘 Always relating to 'prisoner of war'. **Non JK.**
- 520 斧 Although not exclusively, 'axe/hatchet' are often used in battle. **(Similar to Chinese)**
- 543 干 Current meanings include both disorder 'shield', and order 'ten heavenly stems'. **(Similar to Chinese)**
- 573 革 Current meanings include 'to reform, to remove, to expel'. **(Similar to Chinese)**
- 589 攻 Current meanings include 'to attack, to accuse'. **(Similar to Chinese)**
- 607 辜 'Crime, sin'. **Non JK.**
- 617 刮 'To plunder, to extort'. **Non JK.**
- 619 乖 Current meanings include both order 'obedient' and disorder 'contrary, abnormal'. **Non JK.**
- 621 怪 Always relating to 'odd, strange things'. **(Similar to Chinese)**
- 638 鬼 Always relating to 'monster, evil things'. **(Similar to Chinese)**
- 652 害 Always relating to 'do harm'. **(Similar to Chinese)**
- 662 豪 Current meanings do not include 'bullying ways'. **Not Disorder (Different)**

- 664 耗 Current meanings does not include 'bad news, to waste', but rather just 'diminish'. **Not Disorder (Different)**
- 677 黑 Current meanings include 'evil'. **(Similar to Chinese)**
- 680 狠 Always relating to 'fierce fighting'. **Non JK.**
- 681 恨 'To hate, hatred'. **(Similar to Chinese)**
- 683 橫 Current meanings include 'unruly, rude'. **(Similar to Chinese)**
- 686.1 鬭 Always relating to 'fight, quarrel'. **Non JK.**
- 701 胡 Current meanings include 'barbarian, reckless, outrageous'. **Non JK.**
- 730 患 'To worry, misfortune, danger'. **(Similar to Chinese)**
- 755 混 One of the current meaning is 'to deceive'. **Not Disorder (Different)**
- 744 毀 Always relating to 'to damage, to destroy'. **Non JK.**
- 748 賄 'To bribe, bribery'. **(Similar to Chinese)**
- 762 禍 Always relating to 'disaster'. **(Similar to Chinese)**
- 764 擊 'To attack'. **(Similar to Chinese)**
- 791 忌 Modern meanings include 'to fear, to abhor'. **(Similar to Chinese)**
- 799 疾 Modern meanings include 'to hate, jealous'. **Non JK.**
- 805 甲 Current meanings include both order 'first of ten heavenly stems' and disorder 'armor'. **(Similar to Chinese)**
- 810 嫁 Current meanings include 'to impute blame to another'. **(Similar to Chinese)**
- 813 奸 Always relating to 'evil' and 'offence'. **Non JK.**
- 813.1 姦 Always relating to 'adultery, rape'. **Non JK.**
- 814 殲 Always relating to 'to destroy'. **Non JK.**
- 836 劍 Sword. **(Similar to Chinese)**
- 842 箭 Arrow. **Non JK.**
- 853 降 Modern meanings include 'to defeat, to surrender'. **(Similar to Chinese)**
- 882 劫 Current meanings include 'to rob, to plunder'. **Non JK.**
- 891 介 Current meanings include 'armour'. **(Similar to Chinese)**
- 942 拘 Current meanings include 'to capture, to restrain'. **(Similar to Chinese)**
- 954 拒 Current meaning include 'to repel, to resist'. **(Similar to Chinese)**
- 960 懼 'To fear'. **(Similar to Chinese)**
- 970 軍 Always relating to 'military'. **(Similar to Chinese)**
- 985 抗 Always relating to 'to resist, to defy'. **(Similar to Chinese)**

**Currently Order 500-1000 in Chinese in comparison with Japanese meanings:**

- 506 奉 Current meanings include 'to accept order from, to tribute'. **(Similar to Chinese)**
- 507 佛 'Buddha, Buddhism'. **(Similar to Chinese)**
- 512 扶 'To help, to support'. **(Similar to Chinese)**
- 513 服 Current meanings include 'to serve, to obey'. **(Similar to Chinese)**
- 516 符 Often relating to 'tally, symbol'. **(Similar to Chinese)**
- 518 福 Always relating to 'good luck, blessing'. **(Similar to Chinese)**
- 519 撫 'To comfort, to console'. **Non JK.**

- 521 府 Current meanings include 'seat of government, official residence'.  
**(Similar to Chinese)**
- 523 輔 'To assist, auxiliary'. **Non JK.**
- 533 副 'Secondary, auxiliary, vice'. **(Similar to Chinese)**
- 534 傳 Current meaning include 'to teach, tutor'. **Non JK.**
- 538 該 Originally 'military agreement'. Modern meanings include 'refer to something...'. **(Similar to Chinese)**
- 539 改 Original meanings disputed. Current meanings include 'to correct'.  
**(Similar to Chinese)**
- 541 溉 'To irrigate'. **Non JK.**
- 543 干 Current meanings include both disorder 'shield', and order 'ten heavenly stems'. **(Similar to Chinese)**
- 555 綱 Current meanings include 'key link, guiding principle, outline'. **(Similar to Chinese)**
- 565 稿 'Draft, manuscript'. **(Similar to Chinese)**
- 574 閣 Current meanings 'council chamber, cabinet'. **(Similar to Chinese)**
- 575 格 Current meanings include 'ranking, standard, to master'. **(Similar to Chinese)**
- 583 耕 'To plow, to till'. **(Similar to Chinese)**
- 585 工 Always relating to 'tools, craft, profession'. **(Similar to Chinese)**
- 588 功 Always relating to 'construction, service, accomplishment'. **(Similar to Chinese)**
- 590 宮 Current meanings include 'palace'. **(Similar to Chinese)**
- 591 恭 'Respectful'. **(Similar to Chinese)**
- 592 躬 Current meanings include 'to bow'. **Non JK.**
- 593 鞏 'Secure'. **Non JK.**
- 594 共 'To share, common'. **(Similar to Chinese)**
- 595 貢 Always relating to 'tribute, to pay tribute'. **(Similar to Chinese)**
- 596 供 Current meanings include 'sacrificial offering, trial statement'. **(Similar to Chinese)**
- 601 構 'To construct, to compose'. **(Similar to Chinese)**
- 619 乖 Current meanings include both order 'obedient' and disorder 'contrary, abnormal'. **Non JK.**
- 623 觀 Current meanings include 'point of view, concept'. **(Similar to Chinese)**
- 624 官 Current meanings include 'official, government'. **(Similar to Chinese)**
- 626 館 'House, establishment'. **(Similar to Chinese)**
- 627 管 Current meanings include 'to control, to manage'. **(Similar to Chinese)**
- 629 慣 Always relating to 'habit, custom.' **(Similar to Chinese)**
- 636 規 Current meanings include 'regulation, rule'. **(Similar to Chinese)**
- 637 軌 Current meanings include 'course, rule'. **(Similar to Chinese)**
- 639 貴 Current meanings include 'noble'. **(Similar to Chinese)**
- 645 國 Always relating to 'nation, country'. **(Similar to Chinese)**
- 656 漢 Current meanings relating to 'China, Han nation'. **(Similar to Chinese)**
- 660 號 Current meanings include 'ordinal number, order, command'. **(Similar to Chinese)**



**Chinese)**

- 668 合 Current meanings include 'area and volume measure'. **(Similar to Chinese)**
- 670 和 Current meanings include 'peace, harmony'. **(Similar to Chinese)**
- 684 衡 Current meanings relate to 'measurement'. **(Similar to Chinese)**
- 695.1 后 'Empress, queen'. **(Similar to Chinese)**
- 713 華 Current meanings often relate to 'China'. **(Similar to Chinese)**
- 717.1 劃 Current meanings include 'transfer money'. **Non JK.**
- 718 畫 'painting, drawing'. **(Similar to Chinese)**
- 733 皇 Current meanings often relate to 'royal'. **(Similar to Chinese)**
- 742 回 Current meanings include 'section, chapter, time'. **(Similar to Chinese)**
- 745 匯 Current meanings include 'to remit (money), exchange (currency)'. **Non JK.**
- 746 會 Current meanings include 'meeting, union, accounting'. **(Similar to Chinese)**
- 747 繪 'To draw, to paint'. **(Similar to Chinese)**
- 749 惠 'To benefit, to favor'. **(Similar to Chinese)**
- 756 活 Current meanings include 'work, workmanship'. **Not order (Different)**
- 760 貨 Current meanings include 'commodity, money'. **(Similar to Chinese)**
- 771 積 Current meanings include 'measured quantity'. **(Similar to Chinese)**
- 772 基 'Foundation, base, basic'. **(Similar to Chinese)**
- 773 績 Current meanings include 'grade, merit'. **(Similar to Chinese)**
- 777 級 Current meanings include 'grade, rank'. **(Similar to Chinese)**
- 787 計 Current meanings include 'to count, to calculate, plan'. **(Similar to Chinese)**
- 788 記 Current meanings include 'to record, note, mark, sign'. **(Similar to Chinese)**
- 781 集 Current meanings include 'collected works'. **(Similar to Chinese)**
- 782 籍 Always relating to 'register, books'. **(Similar to Chinese)**
- 784 己 Current meanings include 'one of the heavenly stems'. **(Similar to Chinese)**
- 789 紀 Current meaning include 'order, record'. **(Similar to Chinese)**
- 792 際 Current meanings include 'boundary, border'. **(Similar to Chinese)**
- 798 寄 Current meanings include 'to mail'. **Not order (Different)**
- 794 劑 Current meanings often relate to medication. **(Similar to Chinese)**
- 803 家 Current meanings include 'specialist, scholars'. **(Similar to Chinese)**
- 804 嘉 Current meanings include 'to praise'. **Non JK.**
- 805 甲 Current meanings include both order 'first of ten heavenly stems' and disorder 'armor'. **(Similar to Chinese)**
- 807 價 'Price'. **(Similar to Chinese)**
- 819 監 Current meanings include 'to supervise, supervisor'. **(Similar to Chinese)**
- 827 檢 Current meanings include 'to inspect'. **(Similar to Chinese)**
- 830 簡 Always relating to writing. **(Similar to Chinese)**
- 833 建 Current meanings include 'to build, to establish'. **(Similar to Chinese)**

- 844 將 Current meanings include 'general, to command'. **(Similar to Chinese)**
- 845 疆 Always relating to 'border, boundary'. **Non JK.**
- 852 匠 Always relating to 'crafts, craftsman'. **(Similar to Chinese)**
- 857 澆 Current meanings include 'to cast, to mould'. **Non JK.**
- 865 角 Current meanings include 'a music note'. **(Similar to Chinese)**
- 869 較 'To compare'. **(Similar to Chinese)**
- 875 教 Always relating to 'teaching, religion'. **(Similar to Chinese)**
- 876 階 Current meanings include 'rank'. **(Similar to Chinese)**
- 881 節 Current meanings include 'moral integrity'. **(Similar to Chinese)**
- 891 介 Current meanings include 'to mediate, to lie between'. **(Similar to Chinese)**
- 894 界 Current meanings include 'boundary, group'. **(Similar to Chinese)**
- 897 斤 Weight measurement. **(Similar to Chinese)**
- 899 金 Current meanings include 'money'. **(Similar to Chinese)**
- 912 禁 Current meanings include 'royal residence'. **(Similar to Chinese)**
- 914 京 Current meanings include 'capital city'. **(Similar to Chinese)**
- 915 經 Current meanings include 'longitude'. **(Similar to Chinese)**
- 923 警 Current meanings include 'police'. **(Similar to Chinese)**
- 924 徑 Current meanings include 'diameter'. **(Similar to Chinese)**
- 928 敬 'To respect'. **(Similar to Chinese)**
- 930 境 'Border, circumstance'. **(Similar to Chinese)**
- 933 究 Current meanings include 'to investigate, study carefully'. **(Similar to Chinese)**
- 935 九 'Nine'. **(Similar to Chinese)**
- 939 救 'To save, to rescue'. **(Similar to Chinese)**
- 946 局 Current meanings include 'bureau'. **(Similar to Chinese)**
- 950 矩 Current meanings include 'rule, regulation'. **Non JK.**
- 951 舉 Current meanings include 'enumerate'. **(Similar to Chinese)**
- 955 具 Current meanings include 'tool, instrument'. **(Similar to Chinese)**
- 962 捐 Current meanings include 'to donate, tax'. **Non JK.**
- 963 卷 Current meanings include 'examination paper, file, book'. **(Similar to Chinese)**
- 968 絕 Current meanings include 'a form of Chinese poem'. **(Similar to Chinese)**
- 972 君 Always relating to 'leader, ruler'. **(Similar to Chinese)**
- 979 刊 Current meanings include 'publication'. **(Similar to Chinese)**
- 983 康 Current meanings include 'peaceful'. **(Similar to Chinese)**
- 987 考 Current meanings include 'to investigate'. **(Similar to Chinese)**
- 997 克 Current meanings include 'gram'. **Not order (Different)**
- 990 科 Current meanings include 'to levy, a course (academia)'. **(Similar to Chinese)**
- 1000 課 Current meanings include 'lesson'. **(Similar to Chinese)**

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**End of Part Two (Japanese)**

**Currently Disorder 1000-1500 in Chinese in comparison with Japanese meanings:**

- 1004 坑 Current meanings do not include 'to entrap, to bury alive'. **Not Disorder (Different)**
- 1011 寇 Always relating to 'bandit, to invade'. **Non JK.**
- 1027 狂 Current meanings include 'violent, crazy'. **(Similar to Chinese)**
- 1049 賴 Current meanings do not include 'to rat on debts, to blame somebody else'. **Not Disorder (Different)**
- 1072 雷 Current meanings include 'bomb'. **(Similar to Chinese)**
- 1100 連 Current meanings do not include 'company (soldiers)'. **Not Disorder (Different)**
- 1163 旅 Current meanings include 'troops, brigade'. **(Similar to Chinese)**
- 1170 掠 Always relating to 'to rob'. **Non JK.**
- 1171 略 Current meanings include both order 'strategy' and disorder 'to rob'. **(Similar to Chinese)**
- 1174 虜 Always relating to 'to capture, captive'. **(Similar to Chinese)**
- 1183 亂 Original meaning related to 'anti-chaos'. Current meaning is quite the opposite. **(Similar to Chinese)**
- 1200 罵 'To swear, to scold'. **(Similar to Chinese)**
- 1206 賣 Current meanings include 'to betray'. **(Similar to Chinese)**
- 1207 蠻 Often relates to 'barbarians'. **(Similar to Chinese)**
- 1219 矛 Spear. **Non JK.**
- 1238.1 瞞 Current meanings include 'to cheat'. **Non JK.**
- 1240 猛 Current meanings include 'ferocious, fierce'. **(Similar to Chinese)**
- 1260 滅 Current meanings include 'to kill, to overthrow'. **Not Disorder (Different)**
- 1273 魔 Always related to 'devil, evil'. **(Similar to Chinese)**
- 1303 難 Current meanings include 'disaster, to scold'. **(Similar to Chinese)**
- 1316 逆 Current meanings include 'to oppose, to rebel'. **(Similar to Chinese)**
- 1346 排 Current meanings do not include 'platoon'. **Non JK. (Different)**
- 1353 叛 Always relating to 'rebel'. **Non JK.**
- 1361 炮 Current meanings include 'gun, cannon'. **(Similar to Chinese)**
- 1403 迫 Current meanings include 'to force, to compel'. **(Similar to Chinese)**
- 1408 撲 Current meanings include 'to hit, to assault'. **(Similar to Chinese)**
- 1453 槍 Always relating to weaponry. **Non JK.**
- 1469 竊 Current meanings include 'to steal'. **(Similar to Chinese)**
- 1470 侵 Current meanings include 'to invade'. **(Similar to Chinese)**

**Currently Order 1000-1500 in Chinese in comparison with Japanese meanings:**

- 1001 肯 Modern meanings include 'to agree, to consent'. **(Similar to Chinese)**
- 1002 墾 'To reclaim land'. **(Similar to Chinese)**

- 1008 控 Modern meanings include 'to charge, to control'. **Not Order (Different)**
- 1022 塊 Current meanings include 'one Chinese Yuan'. **Not Order (Different)**
- 1025 款 Current meanings include 'sign and seal'. **(Similar to Chinese)**
- 1042 拉 Current meanings include 'to play instrument'. **Not Order (Different)**
- 1045 臘 Current meanings include 'the end of the lunar year'. **Non JK.**
- 1049 賴 Current meanings include 'to depend on, reliance'. **(Similar to Chinese)**
- 1055 覽 Current meanings include 'to read'. **(Similar to Chinese)**
- 1059 郎 Current meanings do not include 'minister, official'. **Not Order (Different)**
- 1065 勞 Current meanings include 'to reward somebody'. **(Similar to Chinese)**
- 1066 牢 Current meanings include 'prison'. **(Similar to Chinese)**
- 1073 壘 Current meanings include 'rampart, base (baseball)'. **(Similar to Chinese)**
- 1075 類 Current meanings include 'type, category'. **(Similar to Chinese)**
- 1085 禮 Always relating to 'etiquette, ceremony'. **(Similar to Chinese)**
- 1087 里 Current meanings include 'measurement of distance, administrative unit'. **(Similar to Chinese)**
- 1088 理 Current meanings include 'logic, order'. **(Similar to Chinese)**
- 1090 曆 'Calendar'. **(Similar to Chinese)**
- 1095 利 Current meanings include 'benefit, interest (money)'. **(Similar to Chinese)**
- 1096 例 Current meanings include 'custom, rule'. **(Similar to Chinese)**
- 1097 隸 Always relating to the slavery system. **(Similar to Chinese)**
- 1104 聯 'To join, to unite'. **Non JK.**
- 1105 廉 Current meanings include 'incorrupt'. **(Similar to Chinese)**
- 1112 良 Current meanings include 'A- (grades), good natured'. **(Similar to Chinese)**
- 1114 樑 'Bridge, ridge'. **Non JK.**
- 1116 梁 'High quality grain'. **Non JK.**
- 1117 兩 Current meanings include 'a tael'. **(Similar to Chinese)**
- 1120 諒 Current meanings include 'to forgive'. **Non JK.**
- 1122 量 Always relating to 'measure, measurement'. **(Similar to Chinese)**
- 1125 僚 'Bureaucrat'. **(Similar to Chinese)**
- 1127 列 Current meanings include 'to arrange, to line up, line'. **(Similar to Chinese)**
- 1137 靈 Always relating to 'spirit, supernatural'. **(Similar to Chinese)**
- 1140 零 Current meanings include 'zero'. **(Similar to Chinese)**
- 1145 令 Always relating to 'order, command'. **(Similar to Chinese)**
- 1149 流 Current meanings include 'class, group, style'. **(Similar to Chinese)**
- 1153 龍 Current meanings include 'imperial'. **(Similar to Chinese)**
- 1160 樓 Always relating to 'tall building'. **(Similar to Chinese)**
- 1163 旅 Often relates to 'troops'. **(Similar to Chinese)**
- 1165 律 Current meanings include 'law, rule, music'. **(Similar to Chinese)**
- 1171 略 Current meanings include both order 'strategy' and disorder 'to rob'. **(Similar to Chinese)**
- 1177 錄 Current meanings include 'record, to record'. **(Similar to Chinese)**

- 1180 路 'Road, way'. **(Similar to Chinese)**
- 1184 輪 Current meanings include 'to rotate, to take turns'. **(Similar to Chinese)**
- 1185 論 Current meanings include 'theory'. **(Similar to Chinese)**
- 1194 落 Current meanings include 'to write'. **Not Order (Different)**
- 1203 買 'To buy'. **(Similar to Chinese)**
- 1206 賣 'To sell'. **(Similar to Chinese)**
- 1223 貿 'Commerce'. **(Similar to Chinese)**
- 1235 門 Current meanings include 'sect, school, family'. **(Similar to Chinese)**
- 1239 盟 Original meaning was 'oath', current meanings include 'oath, union'.  
**(Similar to Chinese)**
- 1248 蜜 Current meanings do not include 'best friend'. **Not Order (Different)**
- 1257 秒 Current meanings include 'second (time), angle (1/60 of a degree)'.  
**(Similar to Chinese)**
- 1259 廟 Always relating to 'shrine, temple'. **Non JK.**
- 1262 民 Original meaning was probably 'slave'; now used as 'citizen, the people'.  
**(Similar to Chinese)**
- 1267 命 Originally 'command, to command, order', now also 'fate, etc.' **(Similar to Chinese)**
- 1269 模 'Model, pattern, norm'. **(Similar to Chinese)**
- 1281 墨 Current meanings include 'writing, painting' but not knowledge. **(Similar to Chinese)**
- 1282 默 Current meanings do not include 'write from memory'. **(Different)**
- 1283 謀 'To plan, plan, scheme'. **(Similar to Chinese)**
- 1286 畝 Current meanings do not include 'Chinese land measure'. **(Different)**
- 1288 目 Current meanings include 'list, catalogue, order'. **(Similar to Chinese)**
- 1289 牧 'To shepherd'. **(Similar to Chinese)**
- 1297 納 Current meanings include 'to pay tax'. **(Similar to Chinese)**
- 1305 撓 Current meanings include 'to submit to superior force'. **Non JK.**
- 1317 年 Current meanings include 'year, annual'. **(Similar to Chinese)**
- 1319 念 Current meanings do not include 'to study'. **(Different)**
- 1326 寧 Current meanings include 'peace'. **(Similar to Chinese)**
- 1331 農 'Agriculture'. **(Similar to Chinese)**
- 1335 奴 Always relating to 'slave'. **(Similar to Chinese)**
- 1345 拍 Current meanings include 'to film, to photograph, etc.'. **Not Order (Different)**
- 1348 派 Current meanings include 'clique, group'. **(Similar to Chinese)**
- 1351 判 Current meanings include 'to sentence, to judge'. **(Similar to Chinese)**
- 1355 旁 Current meanings include 'radical of characters'. **(Similar to Chinese)**
- 1363 培 Current meanings include 'to cultivate'. **(Similar to Chinese)**
- 1369 朋 'Friends'. **Non JK.**
- 1384 篇 Always relating to 'writing'. **Non JK.**
- 1389 票 Current meanings include various types of tickets. **(Similar to Chinese)**
- 1394 品 Current meanings include 'grade'. **(Similar to Chinese)**
- 1405 魄 'Soul, spirit'. **Non JK.**

- 1409.1 僕 Always relating to 'servant'. **(Similar to Chinese)**
- 1413 譜 Original meaning was 'genealogy', now also 'chart, list, (music) score'.  
**(Similar to Chinese)**
- 1415 七 'Seven'. **(Similar to Chinese)**
- 1424 期 Current meanings include 'a period of time, phase, etc.' **(Similar to Chinese)**
- 1425 棋 'Chess'. **(Similar to Chinese)**
- 1436 器 Current meanings include 'utensil'. **(Similar to Chinese)**
- 1437 洽 Current meanings include 'to negotiate, to consult with'. **Non JK.**
- 1439 千 'Thousand'. **(Similar to Chinese)**
- 1444.1 籤 Current meanings include 'label, tag'. **Non JK.**
- 1446 錢 Current meaning is 'money'. **(Similar to Chinese)**
- 1463 橋 'Bridge'. **(Similar to Chinese)**
- 1473 琴 'Koto'. **(Similar to Chinese)**
- 1483 頃 Current meanings do not include 'a measurement of land'. **(Different)**
- 1484 請 Current meanings include 'to ask, to invite, would you please'. **(Similar to Chinese)**
- 1491 區 Current meanings include 'region, area, to distinguish'. **(Similar to Chinese)**
- 1496 曲 Current meanings include 'melody, song'. **(Similar to Chinese)**
- 

### End of Part Three (Japanese)

#### Currently Disorder 1500-2000 in Chinese in comparison with Japanese meanings:

- 1524 惹 'To anger, to vex'. **Non JK.**
- 1529 刃 'Edge of blade'. **(Similar to Chinese)**
- 1546 辱 'To humiliate, humiliation'. **(Similar to Chinese)**
- 1568 殺 Always relating to 'to kill'. **(Similar to Chinese)**
- 1582 傷 'To injure, to wound'. **(Similar to Chinese)**
- 1601 射 Current meanings include 'to shoot'. **(Similar to Chinese)**
- 1628 師 Current meanings include both order 'teacher' and disorder 'troop'.  
**(Similar to Chinese)**
- 1720 肆 Current meanings include both order 'market' and disorder 'wayward, arbitrary'. **Non JK.**
- 1745 損 'To damage (but not acrimony)'. **(Similar to Chinese)**
- 1762 貪 Current meanings do not include 'corruption'. **Not Disorder (Different)**
- 1786 逃 Current meanings include 'to escape, to avoid (responsibility, etc)'.  
**(Similar to Chinese)**
- 1791 討 Current meanings include 'to fight, to subdue, to demand'. **(Similar to Chinese)**
- 1814 鐵 Current meanings include 'weapon'. **(Similar to Chinese)**
- 1847 團 Current meanings include order 'society, group' and but not disorder

‘regiment’. **Not Disorder (Different)**

1851 吞 Current meanings do not include ‘to embezzle, to plunder’. **Not Disorder (Different)**

1863 歪 Current meanings include ‘devious’. **Non JK.**

1888 違 Current meanings include ‘to disobey, to violate’. **(Similar to Chinese)**

1918 污 Current meanings include ‘corrupted’. **(Similar to Chinese)**

1925 伍 One of the main meanings always relates to ‘(five) soldiers’. **Non JK.**

1926 武 Always relating to ‘military’. **(Similar to Chinese)**

1927 侮 Always relating to ‘to despise, to insult’. **(Similar to Chinese)**

1949 襲 Current meanings include both order ‘to inherit’ and disorder ‘to attack’. **(Similar to Chinese)**

1983 陷 Current meanings include ‘to frame’. **Not Disorder (Different)**

**Currently Order 1500-2000 in Chinese in comparison with Japanese meanings:**

1501 權 Current meanings include ‘power, authority, to measure’. **(Similar to Chinese)**

1507 券 Original meaning was ‘tally’; current meanings include ‘deed, bond, ticket’. **(Similar to Chinese)**

1520 讓 Current meanings include ‘to yield’. **(Similar to Chinese)**

1527 仁 Always relating to ‘humane’. **(Similar to Chinese)**

1531 任 Current meanings include ‘to assign, duty’. **(Similar to Chinese)**

1543 如 Current meanings do not include ‘to obey, to follow’. **Not Order (Different)**

1557 三 Three.

1572 厦 Always relating to ‘tall building’. **Non JK.**

1581 善 Current meanings include ‘harmonious’. **(Similar to Chinese)**

1583 商 Current meanings include ‘music note, commerce’. **(Similar to Chinese)**

1594 紹 Current meanings include ‘to inherit’. **(Similar to Chinese)**

1598.1 舍 Always relating to ‘building’. **(Similar to Chinese)**

1599 設 Current meanings include ‘to set up, to arrange’. **(Similar to Chinese)**

1600 社 Current meanings include ‘society, group’. **(Similar to Chinese)**

1603 攝 Current meanings include ‘be proxy (regent)’. **(Similar to Chinese)**

1605 申 Current meanings include ‘9th earthly branch’. **(Similar to Chinese)**

1607 身 Current meanings include ‘social status’. **(Similar to Chinese)**

1609 神 Always relating to ‘deity’. **(Similar to Chinese)**

1610 審 Current meanings include ‘to examine, to investigate’. **(Similar to Chinese)**

1616 升 ‘Liter (measurement)’. **(Similar to Chinese)**

1617 生 Current meanings include ‘student’. **(Similar to Chinese)**

1619 牲 Always relating to ‘(religious)sacrifice’. **(Similar to Chinese)**

1621 省 Current meanings include ‘ministry, department’. **(Similar to Chinese)**

1622 聖 Current meanings include ‘holy, sacred, imperial’. **(Similar to Chinese)**

- 1628 師 Current meanings include both order ‘teacher’ and disorder ‘troop’.  
**(Similar to Chinese)**
- 1629 詩 ‘Poem’. **(Similar to Chinese)**
- 1633 十 Ten. **(Similar to Chinese)**
- 1634 什 Ten, tenth, miscellaneous. **Not Order (Different)**
- 1635 石 Current meanings include ‘measurement (for grains)’. **(Similar to Chinese)**
- 1636 時 Current meanings include ‘hour’. **(Similar to Chinese)**
- 1637 識 Current meanings include ‘knowledge’. **(Similar to Chinese)**
- 1642 史 Current meaning is ‘history’. **(Similar to Chinese)**
- 1643 使 Current meanings include ‘to dispatch, messenger’. **(Similar to Chinese)**
- 1646 士 Current meanings relate to ‘social status, occupation’—in Japan, it is often related to ‘Samurai’, still a social status, ranking. **(Similar to Chinese)**
- 1649 世 Current meanings include ‘generation, era’. **(Similar to Chinese)**
- 1650 市 Meanings relate to ‘trade’. **(Similar to Chinese)**
- 1651 式 Current meanings include ‘formula’. **(Similar to Chinese)**
- 1656 試 Current meanings include ‘experiment, examination’. **(Similar to Chinese)**
- 1664 誓 Oath, vow. **(Similar to Chinese)**
- 1668 守 To defend. **(Similar to Chinese)**
- 1669 首 Current meanings include ‘head, chief’. **(Similar to Chinese)**
- 1672 授 Current meanings include ‘to teach’. **(Similar to Chinese)**
- 1673 售 ‘To sell/to be sold’. **Non JK.**
- 1676 書 Always relating to ‘to write’. **(Similar to Chinese)**
- 1685 屬 Current meanings include ‘category, family’. **(Similar to Chinese)**
- 1688 術 Always relating to ‘path (abstract or concrete)’. **(Similar to Chinese)**
- 1693 數 Always relating to ‘to count, to calculate’. **(Similar to Chinese)**
- 1699 帥 Current meanings include ‘commander in chief’. **Non JK.**
- 1705 稅 Always relating to ‘tax’. **(Similar to Chinese)**
- 1707 順 One of the main meanings is always ‘to obey, to follow’. **(Similar to Chinese)**
- 1708 說 Current meanings include ‘theory’. **(Similar to Chinese)**
- 1709 司 Always relating to ‘to administrate’. **(Similar to Chinese)**
- 1716 四 Four. **(Similar to Chinese)**
- 1717 寺 Current meaning is ‘religious building, e.g. temple’. **(Similar to Chinese)**
- 1720 肆 Current meanings include both order ‘market’ and disorder ‘wayward, arbitrary’. **Non JK.**
- 1722 宋 Name of a Chinese dynasty—the Song Dynasty. **(Similar to Chinese)**
- 1724 誦 To read aloud, to praise. **Non JK.**
- 1725 頌 To pray, to praise, ode. **Non JK.**
- 1729 俗 Current meanings include ‘custom’. **(Similar to Chinese)**
- 1730 訴 One of the main meanings is always ‘to sue’. **(Similar to Chinese)**
- 1738 算 Current meanings include ‘to count, to compute’. **(Similar to Chinese)**
- 1740 隨 Current meanings include ‘to follow, to comply with.’ **(Similar to Chinese)**



**Chinese)**

- 1741 歲 Year, age. **(Similar to Chinese)**
- 1748 所 Current meanings include 'institute'. **(Similar to Chinese)**
- 1755 塔 'Pagoda, tower'. **(Similar to Chinese)**
- 1761 泰 Current meanings include 'safe, peaceful, harmonious'. **(Similar to Chinese)**
- 1765 壇 One of the main meanings is always 'altar'. **(Similar to Chinese)**
- 1768 坦 Current meanings include 'peaceful'. **Non JK.**
- 1774 唐 Name of a Chinese dynasty—the Tang Dynasty. **(Similar to Chinese)**
- 1775 堂 One of the main meanings is always 'hall'. **(Similar to Chinese)**
- 1799 題 Current meanings include 'topic, subject, to sign.' **(Similar to Chinese)**
- 1801 體 Current meanings include 'form, style'. **(Similar to Chinese)**
- 1805 天 Current meanings include 'heaven, fate'. **(Similar to Chinese)**
- 1813 貼 Current meanings do not include 'to subsidize'. **Not Order (Different)**
- 1815 帖 Always relating to 'penmanship'. **Non JK.**
- 1817 聽 Current meanings include 'to obey, to allow'. **(Similar to Chinese)**
- 1818 亭 'Pavilion'. **(Similar to Chinese)**
- 1819 庭 Current meanings include 'court'. **(Similar to Chinese)**
- 1823 艇 'Ship'. **(Similar to Chinese)**
- 1829 統 Current meanings include 'to unite, to unify'. **(Similar to Chinese)**
- 1834 頭 Current meanings include 'boss, leader'. **(Similar to Chinese)**
- 1839 圖 One of the main meanings is always 'map, diagram'. **(Similar to Chinese)**
- 1850 徒 Current meanings include 'disciple, prison sentence'. **(Similar to Chinese)**
- 1841 途 Always relating to 'road, way (metaphoric)'. **(Similar to Chinese)**
- 1847 團 Current meanings include 'society, group'. **(Similar to Chinese)**
- 1853.1 託 Current meanings include 'to trust, to entrust'. **(Similar to Chinese)**
- 1874 萬 Current meanings include 'ten thousand'. **(Similar to Chinese)**
- 1877 王 Always relating to 'authority'. **(Similar to Chinese)**
- 1896 衛 To guard, to defend. **(Similar to Chinese)**
- 1897 未 Current meanings include '8th earthly branch 地支'. **(Similar to Chinese)**
- 1898 位 Always relating to 'position, rank'. **(Similar to Chinese)**
- 1905 文 Current meanings include 'script, civilised'. **(Similar to Chinese)**
- 1923 五 Five. **(Similar to Chinese)**
- 1924 午 Current meanings include '7th earthly branch'. **(Similar to Chinese)**
- 1939 析 Current meanings include 'to analyse'. **(Similar to Chinese)**
- 1946 習 Current meanings include 'tradition, custom'. **(Similar to Chinese)**
- 1949 襲 Current meanings include both order 'to inherit' and disorder 'to attack'. **(Similar to Chinese)**
- 1955 系 System, department, faculty. **(Similar to Chinese)**
- 1964 夏 Current meanings include 'the Xia Dynasty'. **(Similar to Chinese)**
- 1965 仙 'Immortals'. **(Similar to Chinese)**
- 1973 銜 'Title, office'. **Non JK.**
- 1978 縣 Originally 'county' back in China but now 'prefecture' in Japan. **(Similar**

to Chinese)

1980 限 Current meanings include 'limit, bound, to limit'. **(Similar to Chinese)**

1982 憲 'Law, constitution'. **(Similar to Chinese)**

1987 鄉 Current meanings include 'country, town, village'. **(Similar to Chinese)**

1988 相 Current meanings include 'minster'. **(Similar to Chinese)**

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#### End of Part Four (Japanese)

**Currently Disorder 2000-2500 in Chinese in comparison with Japanese meanings:**

2014 邪 Current meaning is 'evil, demonic'. **(Similar to Chinese)**

2015 脅 Current meanings include 'to threaten'. **(Similar to Chinese)**

2024 械 Current meanings include both order 'tool' and disorder 'weapon'.

**(Similar to Chinese)**

2035 刑 Always relating to 'punishment'. **(Similar to Chinese)**

2044.1 兇 Always relating to 'vicious, violence, disaster'. **(Similar to Chinese)**

2198 營 Current meanings do not include 'military camp'. **Not Disorder**

**(Different)**

2130 妖 Current meanings include 'evil, devil'. **(Similar to Chinese)**

2176 役 Current meanings include both order 'servant' and disorder 'war'.

**(Similar to Chinese)**

2256 冤 Current meanings include 'injustice'. **Non JK.**

2308 責 Current meanings include both order 'responsibility' and disorder 'to blame, to condemn'. **(Similar to Chinese)**

2311 賊 Current meanings include 'bandit, thief'. **(Similar to Chinese)**

2332 戰 'Fight, war'. **(Similar to Chinese)**

2367 鎮 Current meanings include both order 'garrison, to calm' and disorder 'to suppress (military)'. **Non JK.**

2368 爭 'To fight for something'. **(Similar to Chinese)**

2369 征 One of the main meanings is always 'military campaign'. **(Similar to Chinese)**

2374 整 Current meanings include 'to arrange' but not 'to make somebody suffer'. **Not Disorder (Different)**

2446 駐 The meaning 'station military personnel or horse' in Japanese is obsolete, current meaning is just 'stop, stay'. **Not Disorder (Different)**

2491 罪 Current meanings include 'crime, sin'. **(Similar to Chinese)**

**Currently Order 2000-2500 in Chinese in comparison with Japanese meanings:**

2007 孝 One of the main meanings is always 'filial'. **(Similar to Chinese)**

2008 校 Current meanings include 'school, military officer'. **(Similar to Chinese)**

- 2013 協 'To cooperate'. **(Similar to Chinese)**
- 2019 寫 Current meaning is 'to write'. **(Similar to Chinese)**
- 2024 械 Current meanings include both disorder 'instrument of war' and order 'tool, instrument'. **(Similar to Chinese)**
- 2027 辛 Current meanings include '8th heavenly stems'. **(Similar to Chinese)**
- 2030 薪 Current meanings do not include 'salary'. **Not Order (Different)**
- 2031 信 Current meanings include 'to trust, sign, letter'. **(Similar to Chinese)**
- 2033 星 Current meanings do not include 'point of scale', rather it has a meaning 'suspect' in Japanese. **Not Order (Different)** (星 Disorder in JP)
- 2036 行 Current meanings do not include 'profession'. **Not Order (Different)**
- 2038 型 'Mould'. **(Similar to Chinese)**
- 2043 姓 Family name. **(Similar to Chinese)**
- 2050 修 Current meanings include 'to repair, to build, to study, to write'. **(Similar to Chinese)**
- 2061 許 Current meanings include 'to allow, to permit'. **(Similar to Chinese)**
- 2062 序 Current meanings include 'order, sequence'. **(Similar to Chinese)**
- 2063 敘 Always relating to 'put something in order'. **(Similar to Chinese)**
- 2068 宣 To publicize, to announce. **(Similar to Chinese)**
- 2071 選 To select, to elect, selection. **(Similar to Chinese)**
- 2074 學 Always relating to 'study'. **(Similar to Chinese)**
- 2077 旬 A mark for a period of time. **(Similar to Chinese)**
- 2078 尋 One of the main meanings is always 'measure for length'. **(Similar to Chinese)**
- 2081 循 'To follow'. **(Similar to Chinese)**
- 2082 訓 Always relating to 'teaching'. **(Similar to Chinese)**
- 2094 雅 Current meanings include 'standard'. **(Similar to Chinese)**
- 2103 沿 Current meanings include 'to follow (metaphorically)'. **(Similar to Chinese)**
- 2104 研 Current meanings include 'research'. **(Similar to Chinese)**
- 2114 驗 Current meanings include 'to examine, to check'. **(Similar to Chinese)**
- 2129 樣 Current meanings include 'pattern'. **(Similar to Chinese)**
- 2138 藥 Current meanings include 'medicine, drug'. **(Similar to Chinese)**
- 2146 業 Current meanings include 'occupation'. **(Similar to Chinese)**
- 2147 葉 Current meanings include 'era, period'. **(Similar to Chinese)**
- 2148 頁 Current meanings include 'page'. **(Similar to Chinese)**
- 2152 一 One.
- 2154 醫 Current meanings include 'medical, doctor, to cure'. **(Similar to Chinese)**
- 2156 儀 Current meanings include 'rites, ceremony'. **(Similar to Chinese)**
- 2163 乙 Current meanings include '2nd of ten heavenly stems'. **(Similar to Chinese)**
- 2169 億 One hundred million. **(Similar to Chinese)**
- 2170 義 Current meanings include 'justice, righteousness'. **(Similar to Chinese)**
- 2173 議 Debate, suggestion. **(Similar to Chinese)**
- 2176 役 Current meanings include both order 'servant' and disorder 'war'.

**(Similar to Chinese)**

- 2184 因 Current meanings include 'to inherit, cause, reason'. **(Similar to Chinese)**
- 2188 銀 Current meanings include 'relating to money'. **(Similar to Chinese)**
- 2192 印 Current meanings include 'to print, to engrave, a seal, etc'. **(Similar to Chinese)**
- 2198 營 In Japanese, the character has the meaning 'to manage, to run' but not 'military camp'. **(Similar to Chinese)**
- 2205 傭 Current meanings include 'hired labourer'. **Non JK.**
- 2209 詠 To sing, to recite, to compose a poem. **(Similar to Chinese)**
- 2219 郵 Always relating to 'post, messenger service'. **(Similar to Chinese)**
- 2223 友 'Friend(ship)'. **(Similar to Chinese)**
- 2246 獄 Always relating to 'lawsuit, prison'. **(Similar to Chinese)**
- 2249 域 Region, area, domain. **(Similar to Chinese)**
- 2252 御 Current meanings include 'imperial'. **(Similar to Chinese)**
- 2257 元 Current meanings include 'first, portion, Chinese Yuan'. **(Similar to Chinese)**
- 2261 圓 Current meanings include 'Japanese Yen'. **(Similar to Chinese)**
- 2262 援 Current meanings include 'to aid, to help'. **(Similar to Chinese)**
- 2263 緣 Current meanings include 'cause, reason, fate, destiny'. **(Similar to Chinese)**
- 2267 院 Current meanings include 'institution'. **(Similar to Chinese)**
- 2270 月 Current meanings include 'month'. **(Similar to Chinese)**
- 2272 閱 Current meanings include 'to inspect'. **(Similar to Chinese)**
- 2277 勻 Always relating to 'even, to distribute evenly'. **Non JK.**
- 2278 允 Current meanings include 'fair, just'. **Non JK.**
- 2289 宰 Current meanings include 'to administer, to govern'. **(Similar to Chinese)**
- 2294 贊 To support, to sponsor. **(Similar to Chinese)**<sup>20</sup>
- 2307 則 Current meanings include 'rule, norm'. **(Similar to Chinese)**
- 2308 責 Current meanings include both order 'responsibility' and disorder 'to blame, to condemn'. **(Similar to Chinese)**
- 2326 占 'To divine'. **(Similar to Chinese)**
- 2335 章 Current meanings include 'article, writing, seal'. **(Similar to Chinese)**
- 2338 丈 Always relating to 'measure, measurement'. **(Similar to Chinese)**
- 2346 兆 One of the main meanings is always 'omen'. **(Similar to Chinese)**
- 2362 診 Current meaning is 'to examine (medically)'. **(Similar to Chinese)**
- 2367 鎮 Current meanings include both order 'garrison, to calm' and disorder 'to suppress (military)'. **Non JK.**
- 2369.1 徵 Current meanings include 'omen, to levy'. **(Similar to Chinese)**
- 2372 箏 A music instrument'. **Non JK.**
- 2375 正 Current meanings include 'just, right, positive (number)'. **(Similar to Chinese)**
- 2374 整 Current meanings include 'to arrange'. **(Similar to Chinese)**
- 2378 政 Current meanings include 'politics, administrative'. **(Similar to Chinese)**

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<sup>20</sup> Similar to the simplification of this character in Chinese, in Japanese 贊 now replaces both 贊 and 讚.

- 2381 支 Current meanings include ‘to support, division’. **(Similar to Chinese)**
- 2390 執 Current meanings do not include ‘to administer, document’. **Not Order (Different)**
- 2393 値 Current meanings include ‘rotation (work)’. **Non JK.**
- 2399 旨 The meaning ‘imperial decree’ is very minor in Japanese, almost non-existent. **Not Order (Different)**
- 2401 紙 Paper. **(Similar to Chinese)**
- 2404.1 誌 Always relating to ‘writing’. **(Similar to Chinese)**
- 2406 制 Current meanings include ‘rule, system’. **(Similar to Chinese)**
- 2408 治 Current meanings include ‘to rule, to manage’. **(Similar to Chinese)**
- 2410 秩 Always relating to ‘order’. **(Similar to Chinese)**
- 2418 種 Current meanings include ‘race, type’. **(Similar to Chinese)**
- 2421 舟 Boat, ship. **(Similar to Chinese)**
- 2422 州 Current meanings include ‘administrative region’. **(Similar to Chinese)**
- 2439 筑 A music instrument. **Non JK.**
- 2439.1 築 To build, to construct. **(Similar to Chinese)**
- 2440 主 Current meanings include ‘lord, master’. **(Similar to Chinese)**
- 2443 助 To help. **(Similar to Chinese)**
- 2448 祝 To pray, to celebrate, to express good wishes. **(Similar to Chinese)**
- 2456 传 Current meanings include ‘memoir, historical novel’. **(Similar to Chinese)**
- 2461 狀 Current meanings include ‘writing, document’. **(Similar to Chinese)**
- 2463 準 Current meanings include ‘standard’. **(Similar to Chinese)**
- 2469 資 Always relating to ‘capital (money)’. **(Similar to Chinese)**
- 2471 子 Current meanings include ‘1st earthy branch’. **(Similar to Chinese)**
- 2474 字 Current meanings all relate to ‘writing, calligraphy’. **(Similar to Chinese)**
- 2475 宗 Current meanings include ‘family, sect, master’. **(Similar to Chinese)**
- 2478 總 Current meanings do not include ‘head, chief’, just ‘gross, general’. **Not Order (Different)**
- 2481 奏 Current meanings include ‘to present document, to play music’. **(Similar to Chinese)**
- 2482 租 Always relating to ‘tax, rent’. **(Similar to Chinese)**
- 2484 族 Always relating to ‘family, clan, social group’. **(Similar to Chinese)**
- 2486 組 Current meanings include ‘group, set’. **(Similar to Chinese)**
- 2493 尊 To respect. **(Similar to Chinese)**
- 2494 遵 ‘To follow, to obey’. **Non JK.**
- 2497 作 Current meanings include ‘to write, a work’. **(Similar to Chinese)**

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**End of Part Five (Japanese)**

From the above comparison it is clear that, regarding the evolution of characters with meanings relating to 'order' or 'disorder', the current Japanese meanings largely overlap with the current Chinese meanings, which is natural because of the mutual adaptations of scripts both historically and currently, and the relatively similar characteristics of the Chinese and Japanese society.

Certainly the best approach would be using the Japanese *Jōyō Kanji List* to do such a research, but the similarity between the Chinese and Japanese common-use characters, for example, the fact that out of the 653 examples above, only 85 characters, or 13% of the characters are not in the Japanese *Jōyō Kanji List*, shows that it is deducible that the trend of a relatively stable number of characters with meanings relating to 'disorder' and an increase of number of characters with meanings relating to 'order' should probably be the case for Sino-Japanese characters as well. And that in turn would show a universal trend of more 'order' in human society, including the Japanese.

Furthermore, Ken Henshall has done an independent analysis regarding the percentage of characters with meanings relating to 'disorder' and 'order' in the modern Japanese *Jōyō Kanji List* (2,136 characters), following strictly the same criteria and methodology used in the research of Chinese characters in this thesis. Overall he found out that the percentage of characters with meanings relating to 'disorder' is 158 out of 2136 *kanji*, which equates to 7.3%; whereas the percentage of 'order' is 613 out of 2136, which equates to 28.6%. In my research, the results were: 6.8% 'disorder' and 22.4% 'order' in modern Chinese.

As we can see, the percentage of 'disorder' in modern Chinese and Japanese characters is extremely close: 6.8% vs. 7.3%. The percentage of 'order' in modern Chinese and Japanese characters is also close: 22.4% vs. 28.6%.

The Japanese appear to have overtaken Chinese in terms of modern 'order'. It is difficult to determine the exact reason, however, some possible reasons might be enforced orthodoxy, especially from the Tokugawa-dominated Edo Period onwards, an obsession with ranks, status, etc., and the ethnic uniformity in Japan relative to China with its multiple ethnic groups (around sixty). The first two possible reasons are not unseen in Chinese history, yet the social changes in recent history, especially those brought by the Communist Party of China during the last half century or so (for example, the Cultural Revolution and the Great Leap Forward), may possibly have meant that there is a lesser percentage of 'order' in modern day China. In any case, these data are motivating materials for further research.

# Conclusion

This thesis examined characters in Chinese and Japanese, including semantic shift.

Chapter One discussed the historical evolution of writing in China before the Modern Era, with its historical context. Firstly, the myths and legends shrouding the birth of Chinese characters were discussed. This was followed by discussion of the archaeological findings that are commonly believed to be the inspiration of the creation of characters, dating back to the Ban Po (CH: 半坡) Period (4800 BCE-4300 BCE) in Neolithic China. Then, 'oracle bone script (circa 14th-11th century BCE)' and 'bronze inscriptions (also starting from circa 14th century BCE)' were examined in detail. Next the division of Chinese characters in the Warring States Period (403 BCE-221 BCE) and developments of characters during this stage were also examined. Furthermore the re-unification of Chinese characters in the Qin Dynasty (221 BCE-206 BCE), the creation of the clerical script along with other important historical particulars relating to the alteration of characters, including the emergence and development of the cursive script, the running script and the regular script were also addressed. In the latter part of Chapter One, the focus moved onto the 'oracle bone script' and *Shuo Wen Jie Zi*, the former being the earliest archaeologically attested evidence in the history of Chinese writing, the latter being the first comprehensive etymology dictionary ever compiled in ancient China. Explanation regarding the reason why these two materials are better suited to help researchers understanding the historical context of ancient China was given, and a number of specific character examples were discussed to support this claim.

Chapter Two focused on the evolution of writing in Japan with its historical context in comparison with China. In the first part of Chapter Two, a condensed yet thorough introduction of the evolution of Chinese characters in Japan was given, including early archaeological evidence, the hoax of the 'god age script', the initial encounters of characters in Japan, the adaptation of Chinese characters in Japan, the creation of *hentai kanbun*/'hybrid' style writing, the creation of *katakana* and *hiragana* and the mixed character-*kana* orthography. In the second part of Chapter Two, as a comparison a concise yet comprehensive introduction of the historical writing in Korea was given, including *itwu* 'clerical writing', *hyangchal* 'local letters', *kwukyel* 'oral fomulæ' and *hangul*. These adaptations and re-creations of Chinese characters by the Koreans are similar to their Japanese counterparts, and it seems to be a natural choice in an attempt to use a foreign script to write their native languages. In the third and last part of Chapter Two, the historical context of Chinese characters/*kanji* in Japan was discussed. Several specific examples of characters were given and from these examples, it is clear that there are both common points and differences between the historical context of the characters used in China and Japan, reflecting the similarity and difference regarding the two countries.

Chapter Three gave an overall picture of the Character Cultural Sphere and demonstrated that the role of Chinese characters is essential for a number of Asian nations, including China. In the first part of this chapter, through the introduction of a bilingual book titled *Japan as I*

*See It*, the similarities between the written vocabulary of modern day Japanese and Chinese was demonstrated. Next, the difficulty which the lack of Chinese characters would bring when writing the Japanese language was also discussed. Following this was the discussion of the formation of the Chinese Character Cultural Sphere and how this cultural phenomenon affected the evolution of East Asian nations, including the introduction of Western elements in more recent centuries. After that, the focus moved onto the role of Chinese characters in China. In reality, there are more than fifty minority nations in China, and even the majority Han Chinese speak a few dozen dialects. As a result, before the promulgation of Mandarin, Chinese characters acted as an important bridge for written communication. Finally, the scripts of Tangut, Khitan, and Jurchen were also examined, along with a brief introduction of their users and the relationship between these character-derivative scripts and Chinese characters.

Chapter Four discussed the more recent change of characters in both China and Japan and demonstrated that it is impractical to abolish all character usage in Chinese and Japanese. Firstly, character standardization and reformation in ancient China and Japan was discussed. This was followed by character simplification and Romanization in China and Japan, and (mainly in Japan) the limitation of character numbers. This chapter further demonstrated that although the simplification and limitation of characters was not without controversy, it was nevertheless a solid fact that China and Japan have still preserved most of the character culture today. And as a major element in the Japanese and Chinese scripts, the character corpus can therefore reveal, through shifts of meaning for given characters, a concomitant shift in societal values in Japan and China—or, of course, unchanging values as the case may be.

Thus, in Chapter Five the thesis investigated semantic shifts of characters as windows on socio-cultural change in two given areas, namely ‘disorder’ vs ‘order’ and ‘natural’ vs ‘artificial, manmade’. One major aim was to find explanations for shifts of meanings (semantic shifts), that could provide a commentary on the changes in societal and cultural values.

The research used the table of the 2,500 common-use characters along with commentary—the main focus being the etymology and current meaning of characters. By comparing the etymology of characters to their modern day meanings, the results revealed that the pattern of semantic shifts between China and Japan is considerably similar.

Regarding ‘natural vs manmade’, the overall trend showed that in both China and Japan, more characters acquired the meaning of ‘artificial, manmade’ as time went by, reflecting the changes in society correspondently.

Regarding ‘disorder vs order’, while the percentage of characters relating to ‘disorder’ remained relatively stable in both countries, the percentage of characters relating to ‘order’ saw an undeniable increase—more than double in both Chinese and Japanese—showing that in both countries, the overall societal trend was obviously towards more ‘order’ while



‘disorder’ continued to exist. The result also showed that there is more ‘order’ in the corpus of modern Japanese common-use characters than that of Chinese, probably reflecting the legacy of orthodoxy from the Edo Period (1600-1867) and the continuing obsession with rank and status. Moreover Japan has greater ethnic uniformity relative to China with its multiple ethnic groups (around sixty). This seems to be a topic highly worth further researching.

Overall, these results drawn from the evolution of characters provided quantitative data regarding the pattern of evolution of Chinese and Japanese societies, particularly Chinese—towards more ‘manmade’ and more ‘order’, and provided an insight through written scripts into the evolution of civilization(s). This in turn proved the versatility and importance of the characters and character-cultures in both China and Japan, and arguably in other parts of East Asia as well.

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# Appendix

## Commentary on the Table of the Chinese Common-use Character List

This appendix contains the database of 2,500 common-use characters in China with commentary.

To further explain the structure and contents of this database of eight columns:

- 1) The numbering from character 1-2500 according to the English alphabetical order.
- 2) The simplified form of the character.
- 3) The pronunciation written in Pinyin (with numbers indicating tones).
- 4) The traditional form of the character.
- 5) Stroke count.
- 6) By using sources to determine the approximate time each and every one of the 2,500 characters appeared. I roughly put them into three categories: 'A' for the 'original' characters which first appeared in the oracle bone script (circa 14<sup>th</sup>-11<sup>th</sup> century BCE) or bronze script (also starting from circa 14<sup>th</sup> century). 'B' for the characters that first appeared in the book/dictionary for Chinese characters – *Shuo Wen Jie Zi*, which was compiled around 100 CE. And category 'C' characters which were not included in the *Shuo Wen Jie Zi* nor in the oracle bone or bronze script. In some cases, a character is not found in the *Shuo Wen Jie Zi* but is found in the earliest forms of Chinese writing, i.e. oracle bone script or bronze script. In such cases, the character is categorized into category 'A'.
- 7) Current meaning of the character.
- 8) The etymology of the character. Note that this is an original research by the author of this thesis, the data of which is extracted from various sources, including a number of original findings. For details, refer to 5.1 Research Goal and Methodology.

The database starts from the next page.

1	阿	a1/e1	阿	<u>7</u>	<b>A</b>
initial particle, phonetic character/flatter					
plateau, hill. This meaning is now minor.					

2	啊	a1	啊	<u>10</u>	<b>C</b>
interjection, modal particle ending sentence					
n/a					

3	哀	ai1	哀	<u>9</u>	<b>A</b>
sorrow, to grieve for					
unchanging					

4	挨	ai1	挨	<u>10</u>	<b>B</b>
adjacent to, in order					
to push/knock from behind					
4.1	挨	ai1	捱	<u>10</u>	<b>C</b>
to endure, to pull through, to delay					
n/a					

5	哎	ai1	哎	<u>10</u>	<b>C</b>
interjection e.g. oh dear					
n/a					

6	矮	ai3	矮	<u>13</u>	<b>B</b>
short, low					
unchanging					

7	爱	ai4	愛	<u>10</u>	<b>A</b>
love, to love					
unchanging					

8	碍	ai4	礙	13	<b>B</b>
obstruction, to obstruct					
unchanging					

9	安	an1	安	6	<b>A</b>
calm, safe, in good health, content, to find a place for, to fix					
Henshall (p64)– 'woman in menstruation', Shirakawa (p2)– 'woman worshipping'. Other meanings are all extended meanings.					

10	岸	an4	岸	8	<b>B</b>
shore					
tall cliff					

11	按	an1	按	9	<b>B</b>
to press, to restrain, according to					
to press (using hand)					

12	案	an4	案	10	<b>B</b>
legal case, file, incident					
a (wooden) desk, this meaning is now minor					

13	暗	an4	暗	13	<b>B</b>
dark, gloomy, hidden, secret, obscure, in the dark					
dark (of sun), also see below					

13.1	闇	an4	闇	13	<b>B</b>
to close (a door), night, eclipse, stupid, dark, gloomy					
Shirakawa (p4) noted that 闇 is the original kanji of the two, in that case, most of the current meanings should be extended meanings, since 闇- according to him – originally meant 'sound' in 'doors'.					

14	昂	ang2	昂	8	<b>C</b>
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to lift, to raise, to raise head, high, soaring					
n/a					

15	袄	ao3	襖	<u>9</u>	<b>B</b>
coat, jacket					
unchanging					

16	傲	ao4	傲	<u>12</u>	<b>B</b>
proud, arrogant					
unchanging					

17	奥	ao4	奧	<u>12</u>	<b>B</b>
obscure, misterious					
put rice/sacrifice inside					

18	八	ba1	八	<u>2</u>	<b>A</b>
eight					
a dividing symbol, 'eight' may be a sound-loan or an extended meaning					

19	巴	ba1	巴	<u>4</u>	<b>A</b>
to wish, to cling to, close to, spread open					
a crouching man					

20	扒	ba1	扒	<u>5</u>	<b>C</b>
to cling to, to dig up, to push aside, to climb, to strip off					
n/a					

21	吧	ba1	吧	<u>7</u>	<b>C</b>
onomat.					
n/a					

22	疤	ba1	疤	9	<b>B</b>
scar					
unchanging					

23	拔	ba2	拔	8	<b>B</b>
to pull out, to select, to stand out, to seize					
to pull out					

24	把	ba3	把	7	<b>B</b>
to hold, handle, used before a direct object, followed by a transitive verb					
to hold					

25	坝	ba4	壩	7	<b>C</b>
dam					
n/a					

26	爸	ba4	爸	8	<b>C</b>
father					
n/a					

27	罢	ba4	罷	10	<b>B</b>
to stop, cease, to dismiss, to suspend, to finish					
to catch a bear using net/trap					

28	霸	ba4	霸	21	<b>A</b>
to rule by force, the person who rules by force					
Henshall (p537) – white moonlight, Shirakawa (p354) – white carcass, in either case, current meaning by sound-loan					

29	白	bai2	白	5	<b>A</b>
white, plain, clear, bright, empty, blank, free of charge, funeral					



Henshall (p65)- white thumbnail, Shirakawa (p358)- white skull, zuo (p424)- white flame. In either case, current meanings are extended meanings

30	百	bai3	百	<u>6</u>	<b>A</b>
one hundred, numerous					
— refers to numbers, plus 白 gives the sound, thus one hundred.					

31	柏	bai3	柏	<u>9</u>	<b>A</b>
cedar, cypress					
unchanging					

32	摆	bai3	擺	<u>13</u>	<b>C</b>
to move like a pendulum, to arrange, to display, pendulum					
n/a					

33	败	bai4	敗	<u>8</u>	<b>A</b>
to defeat, be defeated, loss					
to destroy valuables					

34	拜	bai4	拜	<u>9</u>	<b>A</b>
to pay respect, visit, salute, worship					
Zuo (p262)- salute with hands. Henshall (p956)- hand take a token from the harvest. Shirakawa (p354)- hand picking flower, which resembled a salute. In any case, the meaning was related to salute, worship.					

35	班	ban1	班	<u>10</u>	<b>A</b>
class, work group, duty, routine					
cut jade into half, current meanings are extended					

36	般	ban1	般	<u>10</u>	<b>A</b>
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sort, kind, way					
Shirakawa (p365)– original kanji for dish 盤. Henshall (p547)– original kanji for convey 搬. Current meaning by sound-loan.					

37	斑	ban1	斑	12	<b>B</b>
spot, colored patch, spotted					
unchanging					

38	搬	ban1	搬	13	<b>B</b>
to move, to remove, to apply indiscriminately, to copy mechanically					
to move					

39	板	ban3	板	8	<b>C</b>
board, plate, stiff, unnatural, pedal					
n/a					
39.1	板	ban3	闆	8	<b>C</b>
boss, shop owner					
n/a					

40	版	ban3	版	8	<b>B</b>
a register, a block of printing, an edition, page					
wooden board					

41	办	ban4	辦	4	<b>C</b>
to do, to manage, to deal with					
n/a					

42	半	ban4	半	5	<b>A</b>
half, semi-, incomplete					
cut a cow in half, more or less unchanging					

43	扮	ban4	扮	<u>7</u>	<b>B</b>
to disguise, to dress up, adorn					
to hold (with hand)					

44	伴	ban4	伴	<u>7</u>	<b>B</b>
companion, to accompany, associate					
unchanging					

45	拌	ban4	拌	<u>8</u>	<b>C</b>
to mix					
n/a					

46	瓣	ban4	瓣	<u>19</u>	<b>B</b>
petal, section					
seeds in a melon					

47	帮	bang1	幫	<u>9</u>	<b>C</b>
to help, to assist, a group of people(gang, party, etc.), side					
n/a					

48	傍	bang4	傍	<u>12</u>	<b>B</b>
near, approaching, to depend onto(e.g. someone rich)					
more or less unchanging					

49	绑	bang3	綁	<u>9</u>	<b>C</b>
to tie, to kidnap					
n/a					

50	榜	bang3	榜	<u>14</u>	<b>B</b>
notice, list, announcement					
a wooden tool					

51	膀	bang3/pang1/2	膀	14	<b>B</b>
upper arm/swollen/bladder (as in 膀胱)					
rib					

52	棒	bang4	棒	12	<b>B</b>
a stick or club, wonderful, capable, smart					
a stick or club					

53	包	bao1	包	5	<b>A</b>
to wrap, a container, take charge of, to contract					
a picture of a fetus in a womb					

54	胞	bao1	胞	9	<b>B</b>
placenta, womb, born of the same parents					
same as 53, added the 'meat月' radical for clarity.					

55	雹	bao2	雹	13	<b>A</b>
hail					
unchanging					

56	薄	bao2/bo2	薄	16	<b>B</b>
thin, indifferent, weak, light, infertile/mean, weak, to look down					
original meaning may be 'thin grass', although Henshall (p542) argues that it originally meant 'dense growth', and current meaning is the opposite of the original.					

57	抱	bao4	抱	8	<b>B</b>
hug, carry, surround, cherish, to adopt					
wrap with arms=hug					

58	饱	bao3	飽	<u>8</u>	<b>B</b>
to eat till full, satisfied					
unchanging					

59	宝	bao3	寶	<u>8</u>	<b>A</b>
treasure, precious					
unchanging					

60	保	bao3	保	<u>9</u>	<b>A</b>
to defend, to maintain, hold or keep					
Zuo (p34) – raise a child. Henshall (p246) – protect child. Shirakawa (p397) – a ceremony for the protection of child.					

61	堡	bao3	堡	<u>12</u>	<b>C</b>
an earthwork, castle, stronghold					
n/a					

62	报	bao4	報	<u>7</u>	<b>A</b>
to annouce, report, newspaper, revenge, recompense					
seizing or judging a criminal					

63	暴	bao4	暴	<u>15</u>	<b>A</b>
sudden, violent, to expose, to injure					
expose something (possibly animal carcass) to the sun					

64	爆	bao4	爆	<u>19</u>	<b>B</b>
to crack, to explode					
to crack, to explode in a fire, basically unchanging					

65	杯	bei1	杯	<u>8</u>	<b>B</b>
cup					

unchanging					
66	背	bei4	背	<u>9</u>	<b>B</b>
the back, to memorize, turn one's back on					
the back					
66.1	背	bei4	揩	<u>9</u>	<b>C</b>
carry on one's back, to be burndened					
n/a					
67	悲	bei1	悲	<u>12</u>	<b>B</b>
sad, sadness, sorrow					
unchanging					
68	碑	bei1	碑	<u>13</u>	<b>B</b>
a monument					
unchanging					
69	北	bei3	北	<u>5</u>	<b>A</b>
north					
two people back to back, 'north' is an extended meaning					
70	贝	bei4	貝	<u>4</u>	<b>A</b>
shell, shellfish, valuebles					
unchanging					
71	备	bei4	備	<u>8</u>	<b>A</b>
to prepare, to equip, to provide					
an arrow case, modern meanings are extended meanings					
72	倍	bei4	倍	<u>10</u>	<b>A</b>
to multiply, multiplier					

the right part seems to be the connected to the kanji 剖  
'cut', thus dividing into two, leads to 'multiply'

73	被	bei4	被	<u>10</u>	<b>B</b>
quilt, by (passive clause)					
quilt					

74	辈	bei4	輩	<u>12</u>	<b>B</b>
contemporaries, generation, lifetime					
one hundred vehicles in an army, other meanings are extended meanings					

75	奔	ben1	奔	<u>8</u>	<b>A</b>
to rush, go to					
to run, unchanging					

76	本	ben3	本	<u>5</u>	<b>A</b>
roots, source, origin, basis, this, book					
root of a tree					

77	笨	ben4	笨	<u>11</u>	<b>B</b>
foolish					
the inside matter of bamboo, current meaning by borrowing					

78	蹦	beng4	蹦	<u>18</u>	<b>C</b>
to jump					
n/a					

79	逼	bi1	逼	<u>12</u>	<b>C</b>
to force, press for, (vulgar) vagina					
n/a					

80	鼻	bi2	鼻	<u>14</u>	<b>A</b>
nose					
unchanging					

81	比	bi3	比	<u>4</u>	<b>A</b>
compare, to contrast, ratio, associate with, near					
a person next to another					

82	彼	bi3	彼	<u>8</u>	<b>A</b>
that					
original meaning may be 'go somewhere' - with the left part giving meaning of movement.					

83	笔	bi3	筆	<u>10</u>	<b>B</b>
pen, pencil, to write, strokes of kanji					
bamboo writing brush					

84	鄙	bi3	鄙	<u>13</u>	<b>A</b>
rustic, low, mean					
countryside					

85	币	bi4	幣	<u>4</u>	<b>B</b>
money, currency					
a type of cloth					

86	必	bi4	必	<u>5</u>	<b>A</b>
certainly, necessarily, must, will					
original meaning connected with 'halberd, etc.', other meanings by sound-loan					



87	毕	bi4	畢	<u>6</u>	<b>A</b>
to finish, to complete, finished, full					
a net used in hunting					

88	闭	bi4	閉	<u>6</u>	<b>A</b>
to close, to shut, obstruct					
to close the door					

89	毙	bi4	斃	<u>10</u>	<b>B</b>
die (violently)					
unchanging					

90	秘	bi4/mi4	秘	<u>10</u>	<b>C</b>
secret, secretary					
n/a					

91	辟	bi4	辟	<u>13</u>	<b>A</b>
emperor, monarch, ward off, law					
Henshall (p1733) thinks it originally meant 'anal penetration'- punishment - law, authority. Shirakawa (p394)- a punishment to cut the flesh of a man's waist.					

91.1	辟	pi4	闢	<u>13</u>	<b>A</b>
penal law, open up, to dispel, to repudiate, to refute					
open a door					

92	碧	bi4	碧	<u>14</u>	<b>B</b>
blue, green, jade					
jade, meanings relating to colors are extended meanings					

93	蔽	bi4	蔽	<u>14</u>	<b>B</b>
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to cover, to shield, to conceal					
covering grass					

94	弊	bi4	弊	14	<b>C</b>
detriment, fraud, harm, defeat					
n/a					

95	壁	bi4	壁	16	<b>B</b>
wall					
unchanging					

96	避	bi4	避	16	<b>A</b>
to avoid, to flee, to leave, to hide from					
unchanging					

97	臂	bi4	臂	17	<b>B</b>
arm					
unchanging					

98	边	bian1	邊	5	<b>A</b>
side, edge, margin, border					
move around an adge, border					

99	编	bian1	編	12	<b>A</b>
weave, organize, group, edit, write, fabricate					
binding writing tablets					

100	鞭	bian1	鞭	18	<b>A</b>
to whip, whip					
unchanging					

101	扁	bian3/pian1	扁	<u>9</u>	<b>B</b>
flat/ small boat as in 扁舟					
doorplate					

102	变	bian4	變	<u>8</u>	<b>B</b>
to change, to transform, rebellion					
Henshall (p179)– coerce somebody into reversing something complicated. Shirakawa (p395)– abandon oath.					

103	便	bian4/pian2	便	<u>9</u>	<b>A</b>
convenient, to relieve oneself, ordinary, thus/cheap					
Henshall (p179)– efficient servant. Shirakawa (p396)– make good use of people					

104	遍	bian4	遍	<u>12</u>	<b>B</b>
a time, everywhere, all over, turn					
to go around/everywhere					

105	辨	bian4	辨	<u>16</u>	<b>A</b>
to distinguish, to recognize					
Shirakawa (p396)– a lawsuit, 'knife' in the middle for 'punishment'. Henshall (p246)– penetrative analysis					

106	辯	bian4	辯	<u>16</u>	<b>B</b>
debate, discuss, dispute, argue					
Shirakawa (p396)– a lawsuit, 'word' for 'oath to the god'. Henshall (p246)– penetrative, articulate words.					

107	辮	bian4	辮	<u>17</u>	<b>B</b>
a braid or queue, to plait					
sew thread, more or less unchanging					

108	标	biao1	標	<u>9</u>	<b>B</b>
surface, sign, indication, award, bid					
tree as a mark					

109	表	biao3	表	<u>8</u>	<b>A</b>
exterior, a form, a meter, to show one's opinion, cousin via female					
outer surface of a fur coat					
109.1	表	biao3	錶	<u>8</u>	<b>C</b>
a wrist watch or pocket watch					
n/a					

110	别	bie2	別	<u>7</u>	<b>A</b>
to leave, to separate, to classify, other, to pin, do not					
cut bones					
110.1	别	bie4	𪔐	<u>7</u>	<b>C</b>
contrary, difficult, awkward					
n/a					

111	宾	bin1	賓	<u>10</u>	<b>A</b>
visitor, guest, object (grammar)					
Zuo (p119) and Shirakawa (p377) – worship god. Henshall (p557) – display valuables/shells					

112	滨	bin1	濱	<u>13</u>	<b>C</b>
shore, beach					
n/a					

113	冰	bing1	冰	<u>6</u>	<b>A</b>
ice					
unchanging					

114	兵	bing1	兵	<u>7</u>	<b>A</b>
soldier, army, military, warlike, weapons					
two hands carrying a weapon					

115	丙	bing3	丙	<u>5</u>	<b>A</b>
third in ten heavenly stems. (天干), third					
Zuo (p7)– fish tail. Henshall (p1773) and Shirakawa (p391)– altar with legs					

116	柄	bing3	柄	<u>9</u>	<b>A</b>
handle, authority,					
handle					

117	饼	bing3	餅	<u>9</u>	<b>B</b>
cake, pastry					
unchanging					

118	并	bing4	並/併	<u>6</u>	<b>A</b>
and, together with, simultaneously, to join, to merge					
two people standing next to each other					

119	病	bing4	病	<u>10</u>	<b>B</b>
sickness, defect, defeat					
illness deepens, serious illness					

120	拨	bo1	撥	<u>8</u>	<b>B</b>
to push aside, to appropriate (money), group, to dial					
to fix (with hand)					

121	波	bo1	波	<u>8</u>	<b>B</b>
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wave, ripple, storm
unchanging

122	玻	bo1	玻	<u>9</u>	<b>C</b>
glass as in 玻璃					
n/a					

123	剥	bo1 (bao1)	剥	<u>10</u>	<b>A</b>
to peel, to skin, to shell					
to cut with knife					

124	菠	bo1	菠	<u>11</u>	<b>C</b>
spinach as in 菠菜, pineapple as in 菠萝					
n/a					

125	播	bo1	播	<u>15</u>	<b>A</b>
sow, scatter, spread, broadcast					
to sow					

126	伯	bo2	伯	<u>7</u>	<b>A</b>
father's elder brother, senior, eldest brother, respectful form of address					
Henshall (p541)– 'man'+ 'thumbnail'=leading. Shirakawa (p359)– 'man' + 'skull'= leading.					

127	驳	bo2	駁	<u>7</u>	<b>A</b>
variegated, heterogeneous, to refute, to contradict, barge					
horse with variegated fur					

128	泊	bo2/po1	泊	<u>8</u>	<b>B</b>
to anchor, to moor/lake					
shallow water					

129	脖	bo2	脖	<u>11</u>	<b>C</b>
neck					
n/a					

130	博	bo2	博	<u>12</u>	<b>A</b>
extensive, ample, to gamble, to get, obtain					
shirakawa (p360)– fight. Henshall (p174)– make extensive gains					

131	搏	bo2	搏	<u>13</u>	<b>A</b>
fight, combat, seize					
fight with weapon, more or less unchanging					

132	膊	bo2	膊	<u>14</u>	<b>B</b>
shoulder, upper arm					
to slice meat, sliced meat. Modern meanings may be extended meanings or borrowing.					

133	卜	bu3	卜	<u>2</u>	<b>A</b>
to divine, foretell					
divination crack on the turtle shell					
133.1	卜	bo	蔔	<u>2</u>	<b>C</b>
radish as in 蘿蔔					
n/a					

134	补	bu3	補	<u>7</u>	<b>B</b>
to repair, to supplement, to fill a vacancy, to make up for					
repair (clothes, etc.)					

135	捕	bu3	捕	<u>10</u>	<b>B</b>
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to capture, to seize
seize with hands, more or less unchanging

136	不	bu4	不	<u>4</u>	<b>A</b>
no, not, negative prefix					
picture of a calyx, other meanings by sound-loan					

137	布	bu4	布	<u>5</u>	<b>A</b>
cloth					
unchanging					
137.1	佈	bu4	佈	<u>5</u>	<b>C</b>
to declare, to announce, spread					
n/a					

139	怖	bu4	怖	<u>8</u>	<b>B</b>
terror, terrified, frightened					
unchanging					

140	部	bu4	部	<u>10</u>	<b>B</b>
ministry, department, division, board					
Henshall (p115) – a specific village/clan in ancient China. Or Henshall (p115) and Shiwakawa (p384) – 'dividing the city', which is the combination of 剖+ right ear radical 邑.					

141	擦	ca1	擦	<u>17</u>	<b>C</b>
to wipe, to clean, to polish, to erase, rubbing					
n/a					

142	猜	cai1	猜	<u>11</u>	<b>B</b>
to guess					
untrusting					



143	才	cai2	才	<u>3</u>	<b>A</b>
ability, talent, an expert					
Henshall (p35) – dam across a stream. Shirakawa (p152) – sacred wooden sign. In either case, current meaning by sound-loan.					
143.1	才	cai2	纔	<u>3</u>	<b>B</b>
only then, only if, just					
a type of fabric, current meaning by sound-loan.					

144	材	cai2	材	<u>7</u>	<b>B</b>
timber, material, talent, aptitude					
Henshall (p149) – fallen trees. Shirakawa (p157) – similar to 143					

145	財	cai2	財	<u>7</u>	<b>B</b>
money, wealth, riches					
unchanging					

146	裁	cai2	裁	<u>12</u>	<b>B</b>
cut, trim, diminish, judgment, decision					
cut/trim clothes					

147	采	cai3	採	<u>8</u>	<b>C</b>
to pick, to pluck, to choose, to gather, to select					
n/a					
147.1	采	cai3	采	<u>8</u>	<b>A</b>
figure, look, style					
hand + tree = original kanji for 採					

148	彩	cai3	彩	<u>11</u>	<b>B</b>
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color, variety, applause, applaud, (lottery) prize
color, variety

149	睬	cai3	睬	13	<b>C</b>
pay attention, to care of					
n/a					

150	睬	cai3	睬	15	<b>C</b>
to step on, to tread, to stamp, to press a pedal					
n/a					

151	菜	cai4	菜	11	<b>B</b>
vegetable, food, cuisine, dish(food)					
vegetables					

152	参	can1/cen1/shen1	参	8	<b>A</b>
join, attend/unequal, varied, to counsel, uneven, not uniform/ginseng					
Zuo (p324) – a constellation. Henshall (p150) and Shirakawa (p163) – person with three hairpins.					

153	餐	can1	餐	16	<b>B</b>
meal, to eat					
unchanging					

154	残	can2	殘	9	<b>B</b>
to destroy, cruel, incomplete, disabled, to survive, remnant, surplus					
Henshall (p151) – cutting to the bone – cruel. Shirakawa (p165) – what is left of the carcass – incomplete.					

155	蚕	can2	蠶	10	<b>A</b>
silkworm					
unchanging					

156	慚	can2	慚	<u>11</u>	<b>B</b>
ashamed					
unchanging					

157	慘	can3	慘	<u>11</u>	<b>B</b>
miserable, badly, tragic, seriously					
unchanging					

158	灿	can4	燦	<u>7</u>	<b>C</b>
bright, brilliant, glorious					
to shine (like fire)					

159	仓	cang1	倉	<u>4</u>	<b>A</b>
barn, storehouse, cabin					
barn, storehouse, more or less unchanging					

160	苍	cang1	蒼	<u>7</u>	<b>B</b>
blue/green					
unchanging					

161	舱	cang1	艙	<u>10</u>	<b>C</b>
cabin					
n/a					

162	藏	cang2/zang4	藏	<u>17</u>	<b>A</b>
to conceal, to store, storehouse/Tibet					
to conceal, to store					

163	操	cao1	操	<u>16</u>	<b>B</b>
to grasp, to operate, to control, to exercise, to speak, (vulgar) have sex					

Henshall (p291) – take with hand (firmly). Shirakawa (p280) – pray with hands.

164	槽	cao2	槽	<u>15</u>	<b>B</b>
feeding trough, groove					
feeding trough, more or less unchanging					

165	草	cao3	草	<u>9</u>	<b>B</b>
grass, draft (of a document), careless, rough					
grass					

166	冊	ce4	冊	<u>5</u>	<b>A</b>
book, volumes					
picture of a bundle of bamboo tablets					

167	厠	ce4	廁	<u>8</u>	<b>B</b>
toilet					
unchanging					

168	側	ce4	側	<u>8</u>	<b>A</b>
the side, to lean, inclined, lateral					
<p>Shirakawa (p285) – to engrave on the side of a tripod kettle. Henshall (p165) – a person whom one looks upon as a model and towards whom one inclines. The first theory seems more likely as the 'bronze seal' script has a 'kettle'.</p>					

169	測	ce4	測	<u>9</u>	<b>A</b>
to survey, to measure, conjecture					
to measure (water)					

170	策	ce4	策	<u>12</u>	<b>B</b>
method, policy, plan, scheme					
(bamboo) horse whip					

171	层	ceng2	層	<u>7</u>	<b>B</b>
layer, storey, repeated					
building with more than one storey					

172	曾	ceng2/zeng1	曾	<u>12</u>	<b>A</b>
once, former/older or younger by three generations					
a picture of a cooking utensil					

173	叉	cha1/4	叉	<u>3</u>	<b>B</b>
fork, intersect/to diverge, to open legs					
to cross (fingers)					

174	差	cha1/4/chai1/ci1	差	<u>9</u>	<b>A</b>
difference, to differ/ to lack, poor/to send, messenger/uneven					
Henshall (p148) and Shirakawa (p151)– uneven leaves of a plant. Or Henshall (p148)– uneven fingers.					

175	插	cha1	插	<u>12</u>	<b>B</b>
to insert, to take part in, to interfere, to interpose					
to insert (using a hand-tool)					

176	茶	cha2	茶	<u>9</u>	<b>C</b>
tea, tea plant					
n/a					

177	查	cha2	查	<u>9</u>	<b>B</b>
to check, to examine, to refer to, to search					

Henshall (p210) and Shirakawa (p150) – wooden raft. Gu (p802–803) – stump.

178	察	cha2	察	<u>14</u>	<b>B</b>
to inspect, to observe, obvious					
Shirakawa (p161) – to inspect the will of the god. Henshall (p150) – open up that which is covered.					

179	岔	cha4	岔	<u>7</u>	<b>C</b>
fork in road, to stray					
n/a					

180	拆	chai1	拆	<u>8</u>	<b>B</b>
to tear open, to tear down					
to tear open					

181	柴	chai2	柴	<u>10</u>	<b>B</b>
firewood					
unchanging					

182	馋	chan2	饞	<u>12</u>	<b>C</b>
gluttonous, greedy					
n/a					

183	缠	chan2	纏	<u>13</u>	<b>B</b>
to wrap around, tangle, to involve, to bother					
to wrap around					

184	产	chan3	產	<u>6</u>	<b>A</b>
to give birth to, to produce, product, resource, estate					
to give birth to					

185	铲	chan3	剗	<u>11</u>	<b>C</b>
level off, root up					
n/a					
185.1	铲	chan3	鏟	<u>11</u>	<b>B</b>
shovel, spade, to shovel					
unchanging					

186	颤	chan4	顫	<u>19</u>	<b>B</b>
to shake, to vibrate, to shiver					
to shake (head)					

187	昌	chang1	昌	<u>8</u>	<b>B</b>
prosperous, flourish, brightness					
two suns or a sun plus a mouth. Bright as suns.					

188	长	chang2/zhang3	長	<u>4</u>	<b>A</b>
length, long, always/master, head, elder, to grow					
man with long hair, thus 1) long 2) old					

189	肠	chang2	腸	<u>7</u>	<b>B</b>
intestines					
unchanging					

190	尝	chang2	嘗(嚐)	<u>9</u>	<b>A</b>
to taste, to try, (obsolete grammar) formerly/already					
to taste					

191	常	chang2	常	<u>11</u>	<b>A</b>
always, ever, often, common, general, constant, regular					

Henshall (p223) – long trailing threads. Shirakawa (p229) – skirt=裳. Either way, since both length are more or less regulated, thus 'common, regular'.

192	償	chang2	償	<u>11</u>	<b>A</b>
to compensate, pay back					
<p>Henshall (p452) – redeem a slave by recompensing the owner.          Shirakawa (p226) – compensate. Since the 'bronze seal' script does not have the 'side-man' radical and simply being 賞. The latter theory seems better. In that case, the meaning is unchanging.</p>					

193	裳	chang2	裳	<u>14</u>	<b>B</b>
lower garment, garments					
more or less unchanging. Although nowadays it can mean shirt in some cases.					

194	厂	chang3	廠	<u>2</u>	<b>A</b>
factory, workhouse					
an open structure					

195	场	chang3	場	<u>6</u>	<b>A</b>
a place, a site for a special purpose, as a meeting, a concert, etc					
more or less unchanging					

196	敞	chang3	敞	<u>12</u>	<b>B</b>
spacious, uncovered					
to build a (spacious, uncovered) platform					

197	暢	chang4	暢	<u>8</u>	<b>C</b>
smooth, joyful					
n/a					



198	倡	chang4	倡	10	<b>B</b>
to initiate, to instigate, to lead					
dancer, (sometimes as) prostitute					

199	唱	chang4	唱	11	<b>B</b>
sing, to chant, to call loudly					
unchanging					

200	抄	chao1	抄	7	<b>C</b>
to copy, to plagiarize, to take a shortcut, to confiscate					
n/a					

201	钞	chao1	鈔	9	<b>B</b>
money, paper money					
to take (with a metal instrument)					

202	超	chao1	超	12	<b>B</b>
to exceed, overtake, surpass, super-					
to run and leap high					

203	朝	chao2/zhao1	朝	12	<b>A</b>
to face, towards, imperial court, dynasty/morning					
morning. Henshall (p49) – original meaning might have been rising water.					

204	潮	chao2	潮	15	<b>A</b>
tide, damp, moist, humid					
tide					

205	吵	chao3	吵	7	<b>B</b>
to start a noise, noisy, to quarrel					

noisy					
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206	炒	chao3	炒	<u>8</u>	<b>C</b>
to fry, fried					
n/a					

207	车	che1/ju1	車	<u>4</u>	<b>A</b>
vehicle, machine, to shape with a lathe/JU in Chinese chess					
picture of a chariot					

208	扯	che3	扯	<u>7</u>	<b>C</b>
pull, tear, to talk casually, to talk nonsense					
n/a					

209	彻	che4	徹	<u>7</u>	<b>A</b>
thorough, penetrating, to pervade, to pass through					
Originally showed a pot with a hand. Shirakawa (p326)– arrange the cooking pot. Henshall (p521)– remove the pot. 209 may be the original kanji for 210, esp. that 210 is not recorded in <i>Shuo Wen Jie Zi</i> .					

210	撤	che4	撤	<u>15</u>	<b>C</b>
to remove, to withdraw					
n/a					

211	臣	chen2	臣	<u>6</u>	<b>A</b>
statesman, vassal, courtier, minister, official					
Obviously a picture of an eye. But theories of how they acquired current meanings differ.					

Zuo (p415)– a humble eye, since the person was bowing. Shirakawa (p235)– the eye is supposed to be blinded, a symbol of the person who is responsible for divine matters. Henshall (p157)– an alert eye, hence guard, servant, etc.

212	尘	chen2	塵	<u>6</u>	<b>B</b>
dust, dirt, earth					
unchanging					

213	辰	chen2	辰	<u>7</u>	<b>A</b>
the fifth earthly branch (地支)					
picture of a clam					

214	沈	chen2	沈	<u>7</u>	<b>A</b>
to submerge, deep, profound, to lower, to drop					
a person drown in water					

215	沉	chen2	沉	<u>7</u>	<b>C</b>
the same as 215.					
n/a					

216	陈	chen2	陳	<u>7</u>	<b>A</b>
to layout, to tell, old, stale, to make public					
Of disputed etymology. Henshall (p514)– raised earthen path around field. Shirakawa (p318)– display tribute to god. Other meanings may be extended meanings or sound-loan.					

217	晨	chen2	晨	<u>11</u>	<b>A</b>
morning, dawn					

Zuo (p521)– work in the morning. However, in the 'oracle bone' script, the 'sun' on top was originally 'hands'. Thus it may initially meant 'work' and since work on the paddy field begins very early in the morning, thus 'morning'

218	衬	chen4	襯	8	<b>C</b>
underwear, to line, lining, contrast, assist					
n/a					

219	趁	chen4	趁	12	<b>B</b>
to avail oneself of, to take advantage of, while, to earn					
to chase					

220	称	cheng1/chen4	稱	10	<b>B</b>
to weigh, to state, to name, name, to praise/fit, suitable					
to weigh/measure grain					

221	撑	cheng1	撐	15	<b>B</b>
support, to open, to overfill, to pole a boat					
to support					

222	成	cheng2	成	6	<b>A</b>
finish, accomplish, win, turn into, one tenth					
Zuo (p281)– halberd cuts wood, a ceremony for diplomatic relations. Shirakawa (p249)– blood or accessory on a halberd, which indicate religious meanings					

223	呈	cheng2	呈	7	<b>B</b>
to submit, to show, to offer					

Henshall (p514) – presenting a report. Shirakawa (p321) – presenting a religious container/object.

224	诚	cheng2	誠	<u>8</u>	<b>B</b>
honest, sincere					
unchanging					

225	承	cheng2	承	<u>8</u>	<b>A</b>
to carry, to take charge, to continue, owing to, to receive					
two hands holding an object					

226	城	cheng2	城	<u>9</u>	<b>A</b>
city, city walls					
unchanging					

227	乘	cheng2/sheng4	乘	<u>10</u>	<b>A</b>
to ride, to take advantage of, to multiply/chariot with four horses					
man on a tree-climb, mount					

228	程	cheng2	程	<u>12</u>	<b>B</b>
degree, extent, formula, journey, procedure, sequence, agenda					
Shirakawa (p323) – pray for the crop harvest. Henshall (p235) – present a verbal report of the rice harvest OR pile up harvested rice in an orderly fashion					

229	懲	cheng2	懲	<u>12</u>	<b>B</b>
punish, discipline					
Shirakawa (p317) – the upper part is a voodoo act for 'beating an enemy patriarch', 'Heart' means 'punish the enemy so you will fulfill your wishes'.					

230	秤	cheng4	秤	<u>10</u>	<b>C</b>
steel yard					
n/a					

231	吃	chi1	吃	<u>6</u>	<b>B</b>
to eat, to destroy, to absorb, to suffer, to exhaust, stammer					
to stammer, meaning relating to 'eat' are sound-loans					

232	池	chi2	池	<u>6</u>	<b>C</b>
pond					
n/a					

233	驰	chi2	馳	<u>6</u>	<b>B</b>
run fast, speed, to spread					
to make the horse run fast					

234	迟	chi2	遲	<u>7</u>	<b>A</b>
late, slow					
slow movement, more or less unchanging					

235	持	chi2	持	<u>9</u>	<b>B</b>
to hold, to support, to maintain, to manage, to control					
to hold with hands					

236	匙	chi2/shi5	匙	<u>11</u>	<b>B</b>
spoon/key as in 钥匙					
the meaning of 'spoon' is unchanging, the meaning of 'key' only appears in the compound 钥匙. Thus, basically the meaning stayed the same.					

237	尺	chi3/che3	尺	<u>4</u>	<b>A</b>
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a Chinese foot (measurement), a ruler/a note in CHN music					
span of a hand					

238	齿	chi3	齒	<u>8</u>	<b>A</b>
tooth					
front tooth, more or less unchanging					

239	耻	chi3	恥	<u>10</u>	<b>B</b>
shame, disgrace					
unchanging					

240	斥	chi4	斥	<u>5</u>	<b>B</b>
to blame, to reprove, to reprimand, to expel, to oust					
to enlarge a house					

241	赤	chi4	赤	<u>7</u>	<b>A</b>
red, bare, naked					
大 'big' +火 'fire' . Red can be seen as the original meaning.					

242	翅	chi4	翅	<u>10</u>	<b>B</b>
wings, fins					
unchanging					

243	冲	chong1	沖	<u>6</u>	<b>A</b>
thoroughfare, to infuse, to rinse, to flush, to develop (a film)					
Henshall (p507)– unsettled waters in the middle of a channel. Shirakawa (p308)– deep settled water.					
243.1	冲	chong1/4	衝	<u>6</u>	<b>B</b>
to rush, to clash/vigorous, pungent, towards, in view of					

Henshall (p452) – road that people pass along. Shirakawa (p226) – to clash

244	充	chong1	充	<u>6</u>	<b>B</b>
fill, satisfy, fulfill, to act in place of, sufficient, full					
Henshall (p435) – picture of a new born child with bent legs and indicates a babe growing. Shirakawa (p202) – a fatso					

245	虫	chong2	蟲	<u>6</u>	<b>A</b>
an insect, a worm or invertebrate					
unchanging, however, technically what appeared in the 'oracle bone' script and 'bronze seal' script is the kanji 虫, not 蟲.					

246	崇	chong2	崇	<u>11</u>	<b>B</b>
high, dignified, to honor					
high mountain					

247	抽	chou1	抽	<u>8</u>	<b>B</b>
to draw out, to smoke, to pump					
pull with hand					

248	仇	chou2	讐	<u>4</u>	<b>B</b>
an enemy, vendetta, hatred					
partner, modern meaning is an opposite					

249	绸	chou2	绸	<u>11</u>	<b>B</b>
a type of silk					
unchanging					

250	酬	chou2	酬/醕	<u>13</u>	<b>B</b>
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to entertain, to repay, to return, to reward, to compensate
drinking etiquette of banquet in ancient China

251	稠	chou2	稠	13	<b>B</b>
dense, thick, many					
dense (crop)					

252	愁	chou2	愁	13	<b>B</b>
worry about, worry, sorrow					
unchanging					

253	筹	chou2	籌	13	<b>B</b>
a chip or token, to plan, resources, means, to raise funds					
a chip made of bamboo (gamble)					

254	丑	chou3	丑	4	<b>A</b>
2nd earth branch 地支					
a picture of a hand. Current meaning by borrowing.					
254.1	醜	chou3	醜	4	<b>A</b>
ugly, shameful, disgraceful, clown					
Zuo (p562) – ugly. However, both Henshall (p434) and Shirakawa (p201) agree that the kanji may originally had another meaning, since its components are 'wine jar'+'ghost', it may originally have had a connection with religious using of wine.					

255	臭	chou4	臭	10	<b>A</b>
bad smell, smell, stink					
smell, to smell					

256	出	chu1	出	5	<b>A</b>
to go out, to occur, to produce, to go beyond, to put forth					

to go out
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257	初	chu1	初	<u>7</u>	<b>A</b>
at first, basic, beginning					
cut cloth to make clothes, which is the first step.					

258	除	chu2	除	<u>9</u>	<b>B</b>
to get rid of, except, to divide					
Shirakawa (p214-215)– get rid of the evil. Henshall (p221)– steps. I tend to agree with Henshall, since in classical Chinese, 258 has a meaning of 'steps'					

259	厨	chu2	廚	<u>12</u>	<b>B</b>
kitchen					
unchanging					

260	鋤	chu2	鋤	<u>12</u>	<b>B</b>
a hoe, to hoe or dig, to weed, get rid of					
a hoe					

261	儲	chu3	儲	<u>12</u>	<b>B</b>
savings, to save, to store					
to store					

262	础	chu3	礎	<u>10</u>	<b>B</b>
base, foundation					
foundation stone, more or less unchanging					

263	楚	chu3	楚	<u>13</u>	<b>A</b>
distinct, clear, orderly, pain, suffering					

'foot' with a doubling of 'tree', Henshall (p485)– foot of a tree. Zuo (p315)– walk in woods= exploit woods/forest.

264	处	chu3/4	處	<u>5</u>	<b>A</b>
stay, to get along with, to deal with, to sentence, virgin/place, bureau					
to stay, place					

265	畜	chu4/xu4	畜	<u>10</u>	<b>A</b>
domestic animal/to raise animals					
Henshall (p505)– leaving a field fallow in order for its fertility to be regenerated. Shirakawa (p305)– dye threads in a container.					

266	触	chu4	觸	<u>13</u>	<b>A</b>
to knock against, to touch, to feel					
to knock against (with horn)					

267	川	chuan1	川	<u>3</u>	<b>A</b>
river, creek, a plain					
river					

268	穿	chuan1	穿	<u>9</u>	<b>B</b>
go through, pierce, to dress					
go through, pierce					

269	船	chuan2	船	<u>11</u>	<b>A</b>
boat, ship					
unchanging					

270	喘	chuan3	喘	<u>12</u>	<b>B</b>
to gasp, to pant					

to pant, more or less unchanging

271	串	chuan4	串	<u>7</u>	<b>A</b>
to connect, to string, to mix up, to conspire, string					
a picture of a string					

272	创	chuang1/4	創	<u>6</u>	<b>A</b>
a wound, cut/to begin, to create					
to cut					

273	疮	chuang1	瘡	<u>9</u>	<b>C</b>
sore, skin ulcer					
n/a					

274	窗	chuang1	窗	<u>12</u>	<b>B</b>
shutter, window, skylight					
skylight					

275	床	chuang2	床(牀)	<u>7</u>	<b>B</b>
bed, couch					
unchanging					

276	撞	chuang2/zhuang4	撞	<u>15</u>	<b>B</b>
to hit, to run into					
to hit (with hand)					

277	闯	chuang3	闖	<u>6</u>	<b>B</b>
to rush, to break through					
coming out of a gate (horse)					

278	吹	chui1	吹	<u>7</u>	<b>A</b>
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to blow, to brag, to end in failure				
to blow				

279	炊	chui1	炊	<u>8</u>	<b>B</b>
to cook food					
to blow on a fire during cooking					

280	垂	chui2	垂	<u>8</u>	<b>A</b>
to hang down, nearly, almost, to approach, hand down, bequeath					
to hang down (of a plant originally)					

281	锤	chui2	錘	<u>13</u>	<b>B</b>
to hammer, hammer					
ancient weight measure, current meaning by sound-loan					

282	春	chun1	春	<u>9</u>	<b>A</b>
spring, life, lust, youth, joyful					
picture of plants growing - spring					

283	纯	chun2	純	<u>7</u>	<b>A</b>
pure, simple, genuine, unmix					
Henshall (p282) - superior pure silk threads. Shirakawa (p209) - accessory made by threads, etc.					

284	唇	chun2	唇	<u>10</u>	<b>B</b>
lips					
unchanging					

285	蠢	chun3	蠢	<u>21</u>	<b>B</b>
stupid, blunt, sluggish					

movement of bugs, worms, etc. It still remains as a minor meaning today in fixed expressions such as 蠢蠢欲動

286	刺	ci1	刺	<u>8</u>	<b>B</b>
sting, thorn, to stab, to pierce, to assassinate					
to stab, to pierce					

287	词	ci2	詞	<u>7</u>	<b>B</b>
works, phrases, lyrics, word					
Shirakawa (p175)– words of prayer. Henshall (p277)– parts of speech.					

288	辞	ci2	辭	<u>13</u>	<b>A</b>
refined language, wording, to take leave, to decline					
Henshall (p154)– judge a prisoner OR speak to the point. Shirakawa (p181)– words of self defence in court.					

289	慈	ci2	慈	<u>13</u>	<b>A</b>
compassionate, gentle, merciful, humane					
Shirakawa (p181)– nourishing heart. Henshall (p424)– cadriiong for a small child. The meaning is more or less unchanging.					

290	磁	ci2	磁	<u>14</u>	<b>C</b>
magnetic, magnetism					
n/a					

291	此	ci3	此	<u>6</u>	<b>A</b>
this, thus, if so, in this case, here					
the place where one stands					

292	次	ci4	次	<u>6</u>	<b>A</b>
next, the second, inferior, vice-, sub-, order, sequence					
Henshall (p86)– a second yawn invariably follows suit. Shirakawa (p178)– a sigh, other meaning derived from the borrowing of the kanji 貳'two'.					

293	匆	cong1	匆	<u>5</u>	<b>A</b>
hurry, hastily					
rapid heart beat					

294	葱	cong1	蔥	<u>12</u>	<b>B</b>
green onion					
unchanging					

295	聰	cong1	聰	<u>15</u>	<b>B</b>
quick at hearing, wise, clever, acute					
quick at hearing					

296	从	cong2	從	<u>4</u>	<b>A</b>
unhurried, from, via, to undertake, to follow, to obey, attendant					
one person follows another					

297	丛	cong2	叢	<u>5</u>	<b>B</b>
cluster, collection, thicket					
to gather					

298	湊	cou4	湊	<u>11</u>	<b>B</b>
put together, press near, come together					
come together (near water)					

299	粗	cu1	粗	<u>11</u>	<b>B</b>
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coarse, thick, vulgar, unfinished, crude, rude				
Henshall (p483)– rice left neglected. Shirakawa (p272)– unrefined rice. In either case, all other meanings are extended meanings				

300	促	cu4	促	9	<b>B</b>
to hurry, to promote, near					
Shirakawa (p284)– to urge, to hurry. Henshall (p492)– person setting off.					

301	醋	cu4	醋	15	<b>B</b>
vinegar					
a drinking etiquette, current meaning by sound-loan					

302	窜	cuan4	竄	12	<b>B</b>
flee, leap, run away					
hiding in a hole (mouse)					

303	催	cui1	催	13	<b>B</b>
to urge, to press, to prompt, to expedite					
unchanging					

304	摧	cui1	摧	14	<b>A</b>
to break, to repress					
to hit (bird)					

305	脆	cui4	脆	10	<b>B</b>
crisp, fragile, easily broken					
crisp (meat)					

306	翠	cui4	翠	14	<b>B</b>
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bluish-green, green jade

bluish-green (bird)

307

村

cun1

村

7

**B**

a village, the countryside, vulgar, coarse, simple-minded

a village

308

存

cun2

存

6

**B**

exist, deposit, store, keep, survive

Shirakawa (p287) – a religious ceremony for the protection of the child, thus the 'blessed beings'. Henshall (p293) – firmly in place, thus 'exist'.

309

寸

cun4

寸

3

**A**

a unit of length, short distance

a unit of length

310

錯

cuo4

錯

13

wrong, mistake, uneven, cross

inlay (metal), which is still a minor meaning in Chinese

311

搭

da1

搭

12

**C**

to put up, to join, to pair, to match, to connect

n/a

312

达

da2

達

6

**A**

attain, achieve, reach, realise

Shirakawa (p297) – smooth, swift walking. Henshall (p167) – easy movement, indicating the attainment of a goal without difficulty. The two theories are similar to each other.

313	答	da2/1	答	<u>12</u>	<b>C</b>
answer, respond, to answer/agree					
n/a					

314	打	da3	打	<u>5</u>	<b>B</b>
to beat, to fight, to make, to shoot, since, from					
to beat with hand					

315	大	da4/dai4	大	<u>3</u>	<b>A</b>
big, major, oldest					
more or less unchanging					

316	呆	dai1	呆	<u>7</u>	<b>C</b>
foolish, no expression, to stay					
n/a					

317	逮	dai3/4	逮	<u>11</u>	<b>B</b>
catch, seize/until (technically this meaning is the sound-loan of 迨)					
to catch, to seize					

318	代	dai4	代	<u>5</u>	<b>B</b>
to replace, to substitute period, generation, eon, era, dynasty					
Shirakawa (p295)– replace something to another person. Henshall (p101)– replacement person. Both theories have some thing to do with 'replace'					

319	帶	dai4	帶	<u>9</u>	<b>B</b>
band, belt, region, area, to wear, to carry, to raise					
a picture of a kind of belt used in ancient China.					

320	貸	dai4	貸	<u>9</u>	<b>B</b>
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to lend, to borrow, a loan, to forgive, to make excuse				
Shirakawa (p294)– to give something away. Henshall (p233)– providing money against a surety.				

321	待	dai4/1	待	<u>9</u>	<b>A</b>
to wait, to treat, intending to, to need/ stay, delay					
to wait					

322	怠	dai4	怠	<u>9</u>	<b>A</b>
idle, lazy, negligent, careless					
negligent					

323	袋	dai4	袋	<u>11</u>	<b>C</b>
a pouch, bag, pocket					
n/a					

324	戴	dai4	戴	<u>17</u>	<b>B</b>
to put on, to respect, to bear, to support, to wear					
to put (something) on (head)					

325	丹	dan1	丹	<u>4</u>	<b>A</b>
red, pellet, powder, cinnabar					
picture of a well, with the contents being red clay.					

326	担	dan1/4	擔	<u>8</u>	<b>C</b>
to carry, to undertake, take responsibility, carrying pole and load					
n/a					

327	单	dan1	單	<u>8</u>	<b>A</b>
list, form, single, individual, odd number					

Shirakawa (p299)– picture of a shield. Zuo (p532–533)– picture of a bird-hunting tool. Henshall (p167)– picture of a forked thrusting weapon, other meanings by sound-loan.

328	耽	dan1	耽	<u>10</u>	<b>B</b>
to indulge in, to delay					
drooping ear, current meaning by sound-loan					

329	胆	dan3	膽	<u>9</u>	<b>B</b>
the gall, the nerve, courage, guts					
the gall					

330	旦	dan4	旦	<u>5</u>	<b>A</b>
dawn, morning, day, female role in Chinese opera.					
daybreak, morning					

331	但	dan4	但	<u>7</u>	<b>B</b>
but, only, merely, still					
Henshall (p499)– from 'naked man' to 'merely a man', 'merely' being an extended meaning. Shirakawa (p299)– naked man. 'merely' being a sound-loan.					

332	誕	dan4	誕	<u>8</u>	<b>B</b>
birth, birthday, to brag, to boast, absurd					
Original meaning is considered by many as 'absurd'. However, how it acquired the meaning 'birth' is disputed. Henshall (p502) thinks it is a borrowing. Shirakawa (p301)– 'birth 诞生' derived from the sentence: '诞弥厥月, 先生如达' in 《诗经·大雅·生民》.					

333	淡	dan4	淡	<u>11</u>	<b>A</b>
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tasteless, insipid, diluted, mild, indifferent

plain, tasteless (water)

334

弹

dan4/tan2

彈

11

**A**

ball, bullet, shot, pellet/impeach, to pluck a string, to snap

pellet

335

蛋

dan4

蛋

11

**C**

egg

n/a

336

挡

dang3/4

擋

9

**C**

to obstruct, to keep off, cover, gear/arrange

n/a

337

党

dang3

黨

10

**C**

party, association, club, society

n/a

338

当

dang4/1

當

6

**A**

adequate, replace, to pawn/to be, to act as, when, same, should

Henshall (p52) – 'offering a field, pledge' being the original meaning. Shirakawa (p332) – an agricultural ceremony which must be performed 'adequately'. Note the '田' radical

339

荡

dang4

蕩

9

**B**

to wash, to move, to shake, dissolute, pond, vast, large

name of a river, other meanings by sound-loan from a similar kanji

340	档	dang4	檔	<u>10</u>	<b>C</b>
official records, grade (of goods), file, records					
n/a					

341	刀	dao1	刀	<u>2</u>	<b>A</b>
knife					
unchanging					

342	叨	dao1/tao1	叨	<u>5</u>	<b>B</b>
grumble, garrulous/be in receipt of					
gluttony					

343	导	dao3	導	<u>6</u>	<b>A</b>
to lead, to direct, to guide, to conduct					
to guide, to lead the road					

344	岛	dao3	島	<u>7</u>	<b>B</b>
island					
unchanging					

345	倒	dao3/4	倒	<u>10</u>	<b>B</b>
to fall, to fail, to move around, to sell/ to pour, to turn, inverted					
Henshall (p525)- to fall (of a person). Shirakwa (p334)- to return.					

346	蹈	dao3	蹈	<u>17</u>	<b>B</b>
tread on, trample, stamp, fulfill, to follow					
to stamp					

347	到	dao4	到	<u>8</u>	<b>A</b>
to (a place), until (a time), up to, to go, to arrive					

arrive

348	盜	dao4	盜	11	<b>A</b>
steal, rob, robber					
The upper part in the traditional form is 'saliva'. Henshall (p527)– a watering mouth, thus 'strong desire to acquire at any cost' Shirakawa (p335)– to spit in the utensil used to make a blood alliance, thus 'traitor'. Both theories seem likely.					

349	悼	dao4	悼	11	<b>B</b>
mourn, lament					
more or less unchanging. Although initially it might have been used in occasions other than funerals, etc. to express grave feelings.					

350	道	dao4	道	12	<b>A</b>
direction, way, principle, reason, method, <i>Dao</i> , to say					
road					

351	稻	dao4	稻	15	<b>A</b>
paddy, rice					
unchanging					

352	得	de2/dei3	得	11	<b>A</b>
to obtain, to allow, ready, finished, suitable/must, need to					
originally 'hand' + 'shell (money)', thus to acquire					

353	德	de2	德	15	<b>A</b>
virtue, morality, ethics, favor, character, kindness					

virtue, more or less unchanging. Shirakawa (p343)– claims strong connection with the 'cross' radical on the left, However, early forms of 353 lacked the 'cross' radical. Thus his theory is somewhat questionable.

354	的	de/di2/di4	的	<u>8</u>	<b>B</b>
of/really, truly/aim, target					
aim, target					

355	灯	deng1	燈	<u>6</u>	<b>C</b>
lamp, light, lantern					
n/a					

356	登	deng1	登	<u>12</u>	<b>A</b>
go up, ascend, to climb, to record, to publish, to register					
to climb					

357	等	deng3	等	<u>12</u>	<b>A</b>
class, grade, equal to, same as, et al, as soon as					
Shirakawa (p337)– bamboo tablets with equal length, thus equal. Henshall (p108)– arrange bamboo tablets, thus 'put in equal groups'. Two theories are in fact similar.					

358	凳	deng4	凳	<u>14</u>	<b>C</b>
bench, stool					
n/a					

359	低	di1	低	<u>7</u>	<b>B</b>
low, to lower, to incline					
low(ly) (person)					



360	堤	di1	堤	<u>12</u>	<b>B</b>
dike, embankment					
unchanging					

361	滴	di1	滴	<u>14</u>	<b>B</b>
a drop, drip					
unchanging					

362	敌	di2	敵	<u>10</u>	<b>A</b>
enemy, match, to rival, to equal					
more or less unchanging,					

363	笛	di2	笛	<u>11</u>	<b>B</b>
flute					
unchanging					

364	抵	di3	抵	<u>8</u>	<b>B</b>
to hold up, make up, counterbalance, resist, reach, go against					
to push with hand					

365	底	di3	底	<u>8</u>	<b>A</b>
bottom, end, end of a period of time, background					
building at bottom of hill					

366	地	di4	地	<u>6</u>	<b>A</b>
earth, ground, place, land					
Henshall (p47) – undulating ground. Shirakawa (p303) – place (where god descends). Since the original form of 366 was 墜, which means 'descend, fall'. Shirakawa may be right.					

367	弟	di4	弟	<u>7</u>	<b>A</b>
younger brother, junior male, I (modest)					
Henshall (p50)– binding on a stake. Zuo (p300)– ladder, the original kanji for 梯 'ladder'. Shirakawa (p320)– binding threads in order. In any case, although not straightforward, modern meanings seems to be extended meanings.					

368	帝	di4	帝	<u>9</u>	<b>A</b>
emperor, imperial, a deified being					
Henshall (p517) and Shirakawa (p322)– religious altar or table. Zuo (p199)– firewood, burnt for divine reasons. The human ruler, 'emperor', is an extended meaning.					

369	递	di4	遞	<u>10</u>	<b>B</b>
to hand over, to pass on, to alternate, gradually, progressively					
Shirakawa (p323)– to alternate. Henshall (p518)– to relay.					

370	第	di4	第	<u>11</u>	<b>C</b>
prefix indicating ordinal number					
n/a					

371	颠	dian1	顛	<u>16</u>	<b>B</b>
top, apex, inverted, to jolt, to fall forwards					
top of head					

372	典	dian3	典	<u>8</u>	<b>A</b>
canon, dictionary					

Henshall (p170) and Shirakawa (p326) – bamboo or wooden tablets on the table. Zuo (p422) – hands holding tablets.  
(Both theory are correct, since there were two forms originally.)

373	点	dian3	點	9	<b>B</b>
dot, point, a point of theory, a little, to mark, to nod, to ignite					
a dot, a point					

374	电	dian4	電	5	<b>A</b>
electric, electricity					
lightning					

375	店	dian4	店	8	<b>C</b>
inn, shop					
n/a					

376	垫	dian4	墊	9	<b>B</b>
pad, mat, cushion, to cushion, to advance money					
cave in (ground)					

377	殿	dian4	殿	13	<b>B</b>
palace, hall, (occasionally) rear					
strike somebody on the buttocks					

378	叼	diao1	叼	5	<b>C</b>
to hold in mouth					
n/a					

379	雕	diao1	彫(雕)	16	<b>B</b>
engrave					

unchanging				
379. 1	雕	diao1	雕 (鵟)	16 <b>B</b>
golden eagle				
unchanging				

380	吊	diao4	吊	6 <b>C</b>
to suspend, to hang up, to hang				
n/a				
380. 1	吊	diao4	弔	6 <b>A</b>
to lament, to condole with				
Shirakawa (p311)– retrievable arrow with string attached. Henshall (p509)– snake coiled round a stick or person/person killed by snake.				

381	釣	diao4	釣	8 <b>B</b>
to fish with a hook and bait				
unchanging				

382	调	diao4/tiao2	調	10 <b>B</b>
to transfer, to investigate, accent, tone, melody/to mix, to tease, harmonize				
Shirakawa (p316)– to harmonize. Henshall (p348)– discuss comprehensively.				

383	掉	diao4	掉	11 <b>B</b>
to fall, lose, change, exchange, to turn, particle				
to wave (hand)				

384	爹	die1	爹	10 <b>C</b>
dad				
n/a				

385	跌	die2	跌	12	<b>B</b>
to drop (price, etc), to fall, to tumble					
to fall, to tumble					

386	疊	die2	疊	13	<b>C</b>
to fold, to pile up, to repeat, to duplicate					
n/a					

387	蝶	die2	蝶	15	<b>C</b>
butterfly					
n/a					

388	𠂔	ding1	𠂔	2	<b>A</b>
fourth of 10 heavenly stems (天干), fourth, cubes of food, person					
A picture of a nail (as in nail and hammer). Original kanji for 釘, which now adds a 'metal' radical to reclarify.					

389	叮	ding1	叮	5	<b>C</b>
to sting, to say repeatedly, to stick to a point					
n/a					

390	盯	ding1	盯	7	<b>C</b>
to fix attention on, to follow, to shadow someone					
n/a					

391	釘	ding1	釘	7	<b>B</b>
nail					
original meaning is not 'nail', current meaning by borrowing					

392	顶	ding3	頂	<u>8</u>	<b>A</b>
top, carry on the head, push to the top, go against, very, replace, to offend					
top of the head					

393	订	ding4	訂	<u>4</u>	<b>B</b>
to comment, to conclude, to subscribe to (a newspaper etc), to order					
to comment					

394	定	ding4	定	<u>8</u>	<b>A</b>
to set, to fix, to decide, to order, stable, fixed					
Zuo (p113) and Shirakawa (p321) – satisfied under one's roof. Henshall (p105) – correct erection of the framework of a building.					

395	丢	diu1	丟	<u>6</u>	<b>C</b>
to lose, to throw					
n/a					

396	东	dong1	東	<u>5</u>	<b>A</b>
east, host, landlord					
picture of a tied sack with a pole to facilitate carrying, modern meanings by sound-loan.					

397	冬	dong1	冬	<u>5</u>	<b>A</b>
winter					
original kanji for 終(end). A picture of two ends of a thread. 終 adds another thread on the left.					

398	董	dong3	董	<u>12</u>	<b>C</b>
supervise, direct, director					
n/a					

399	懂	dong3	懂	15	<b>C</b>
to know, to understand					
n/a					

400	动	dong4	動	6	<b>A</b>
to use, to act, to move, to change, movement					
to move. The meaning is in fact more or less unchanging.					

401	冻	dong4	凍	7	<b>B</b>
to freeze, freezing					
unchanging					

402	栋	dong4	棟	9	<b>B</b>
ridge-beam of a roof, classifier for houses or buildings					
ridge-beam of a roof, more or less unchanging					

403	洞	dong4	洞	9	<b>B</b>
cave, hole					
unchanging					

404	都	dou1/du1	都	10	<b>A</b>
all, both, entirely, even, already/capital, metropolis					
big town, capital					

405	斗	dou3	斗	4	<b>A</b>
a funnel					
unchanging					
405.1	斗	dou4	鬪 (鬥)	4	<b>A</b>
to fight, to condemn, to censure, to put together					
to fight (a picture of two men fighting each other)					

406	抖	dou3	抖	<u>7</u>	<b>C</b>
to shake out, tremble					
n/a					

407	陡	dou3	陡	<u>9</u>	<b>C</b>
steep, suddenly					
n/a					

408	豆	dou4	荳	<u>7</u>	<b>C</b>
bean, pea					
n/a					
408.1	豆	dou4	豆	<u>7</u>	<b>A</b>
a vessel, a container, bean, pea					
a food container					

409	逗	dou4	逗	<u>10</u>	<b>B</b>
to say, to stop, to tease, teasing, flirtatious					
to stop					

410	督	du1	督	<u>13</u>	<b>B</b>
to supervise, supervisor					
unchanging					

411	毒	du2	毒	<u>9</u>	<b>B</b>
poison, poisonous, narcotics, evil					
Henshall (p172)– life-giving plant, Then powerful herb, Then drug able to control/take away life. Shirakawa (p343)– eagerness, polite. The original meaning may be both good plant and bad plant as literature suggests.					



412	独	du2	獨	<u>9</u>	<b>B</b>
alone, independent, single, only					
Shirakawa (p343)– 'male animal', since male animal always lives alone, thus 'alone'. Henshall (p238)– dogs locked together in a fight so tightly that they are as if one body, Then 'as if one', thence 'alone'.					

413	读	du2/dou4	讀	<u>10</u>	<b>B</b>
to read, to study, reading of a word/comma, phrase marked by pause					
read out loud, call out words.					

414	堵	du3	堵	<u>11</u>	<b>A</b>
to stop, a wall					
a wall					

415	赌	du3	賭	<u>12</u>	<b>C</b>
to gamble, to bet					
n/a					

416	杜	du4	杜	<u>7</u>	<b>A</b>
birchleaf pear (tree), to stop, to prevent, to restrict					
birchleaf pear tree, other meanings by borrowing					

417	肚	du4/3	肚	<u>7</u>	<b>C</b>
belly, tripe					
n/a					

418	度	du4/duo2	度	<u>9</u>	<b>B</b>
to pass, measure, limit, extent, degree, careful thought/estimate					
to measure					

419	渡	du4	渡	<u>12</u>	<b>B</b>
to cross, to ferry					
unchanging					

420	端	duan1	端	<u>14</u>	<b>A</b>
start, end, extremity, upright, hold something level, regular, item					
Henshall (p502)– old form is a bushy plant, thus 'upright'. Zuo (p371)– old form is a bushy plant, thus 'start to grow', thus 'start'. Shirakawa (p300)– a 'properly' seated witch, but this is not very convincing.					

421	短	duan3	短	<u>12</u>	<b>B</b>
short, lack, shortcomings					
short					

422	段	duan4	段	<u>9</u>	<b>A</b>
paragraph, section, stage					
Shirakawa (p301)– hand beating raw iron, the original kanji for 鍛 (forge) . Henshall (p295)– cut steps in a cliff.					

423	断	duan4	斷	<u>11</u>	<b>A</b>
to break, to decide, to judge, absolutely, definitely					
cut thread					

424	緞	duan4	緞	<u>12</u>	<b>B</b>
satin					
unchanging					

425	鍛	duan4	鍛	<u>14</u>	<b>B</b>
forge, wrought, to discipline, to train					

to forge
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426	堆	dui1	堆	11	<b>C</b>
to pile, pile, stack					
n/a					

427	队	dui4	隊	4	<b>A</b>
squadron, team, group, troops					
original kanji for 墜(to fall).					

428	对	dui4	對	5	<b>A</b>
pair, to oppose, versus, to reply, correct, to, for, right					
Henshall (p100)– adjust the complex instrument, THEN counterbalance, THEN be set in an opposed position, e.g. a pair. Shirakawa (p291)– to ram earth to build a wall, which needs a 'pair' of people, facing each other, thus 'pair', 'facing'.					

429	吨	dun1	噸	7	<b>C</b>
ton(transliteration from English)					
n/a					

430	蹲	dun1	蹲	19	<b>B</b>
to crouch, to squat					
unchanging					

431	盾	dun4	盾	9	<b>A</b>
shield					
unchanging					

432	顿	dun4	頓	10	<b>B</b>
stop, pause, suddenly, to kowtow, to stamp, at once					

to kowtow					
433	多	duo1	多	<u>6</u>	<b>A</b>
many, much, multi-					
Henshall (p46) and Zuo (p125) - 'evening 夕' doubled to indicate plurality. Shirakawa (p289) - meat doubled to indicate plurality. In any case, the meaning is in fact more or less unchanging.					
434	夺	duo2	奪	<u>6</u>	<b>A</b>
to rob, to snatch					
Shirakawa (p298) - hand snatching a bird before it escapes. Henshall (p500) - to lose a bird from hand, Then lose from hand in general, and then something snatched from the hand. The first theory seems more likely.					
435	朵	duo3	朵	<u>6</u>	<b>B</b>
flower, classifier for flowers					
tree with blossom, more or less unchanging					
436	躲	duo3	躲	<u>13</u>	<b>C</b>
to hide, to dodge, to avoid					
n/a					
437	惰	duo4	惰	<u>12</u>	<b>C</b>
lazy, lazyness					
n/a					
438	鹅	e2	鵝	<u>12</u>	<b>B</b>
goose					
unchanging					

439	蛾	e2	蛾	<u>13</u>	<b>B</b>
moth					
unchanging					

440	额	e2	額	<u>15</u>	<b>B</b>
forehead, volume, quantity, quota					
forehead					

441	恶	e4/wu4	惡	<u>10</u>	<b>B</b>
evil, malevolent, pernicious, fierce/to hate, to loathe					
twisted feelings					
441.1	恶	e3	噁	<u>10</u>	<b>C</b>
nauseated					
n/a					

442	饿	e4	餓	<u>10</u>	<b>B</b>
to be hungry, hunger					
unchanging					

443	恩	en1	恩	<u>10</u>	<b>B</b>
favor, grace, kindness					
Henshall (p624)– feeling of pity. Shirakawa (p026)– to care for					

444	儿	er2	兒	<u>2</u>	<b>A</b>
son, young child, baby					
more or less unchanging					

445	而	er2	而	<u>6</u>	<b>A</b>
particle:and, as well as, and so, but (not), yet (not), otherwise					
pictograph of 'beard'					

446	耳	er3	耳	<u>6</u>	<b>A</b>
ear, handle, (a phrase-final particle) only, merely					
ear					

447	二	er4	二	<u>2</u>	<b>A</b>
two, second, stupid					
two					

448	发	fa1	發	<u>5</u>	<b>A</b>
to launch, to send out, to show (feeling), to issue, to develop					
to start (a war), to march (military)					
448.1	发	fa4	髮	<u>5</u>	<b>A</b>
hair					
unchanging					

449	乏	fa2	乏	<u>4</u>	<b>A</b>
tired, short of, poor, lack					
(Of very disputed etymology, too disputed to be useful)					

450	伐	fa2	伐	<u>6</u>	<b>A</b>
to cut (down), to smite, to attack, (obsolete)boast					
to smite with weapon					

451	罰	fa2	罰	<u>9</u>	<b>A</b>
to punish, to penalise					
Henshall (p545)- to rebuke. Shirakawa (p362)- divine punishment. In either case, the meaning is in fact more or less unchanging.					

452	閥	fa2	閥	<u>9</u>	<b>B</b>
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clique, faction
more or less unchanging

453	法	fa3	法	<u>8</u>	<b>A</b>
law, method, way, to emulate,					
Zuo (p348) – law. Shirakawa (p401) – discard, cast away.					

454	帆	fan1	帆	<u>6</u>	<b>C</b>
sail					
n/a					

455	番	fan1/pan1	番	<u>12</u>	<b>A</b>
foreign, barbarian, classifier for repeated actions/ place name e.g. 番禺					
picture of an animal footprint					

456	翻	fan1	翻	<u>18</u>	<b>B</b>
to turnover, to translate, to decode					
Henshall (p583) – to flap the wings. Shirakawa (p411) – to turnover					

457	凡	fan2	凡	<u>3</u>	<b>A</b>
ordinary, mundane, every, all, outline, gist, note in CHN music					
picture of a dish/tray					

458	烦	fan2	煩	<u>10</u>	<b>B</b>
to feel vexed, to bother, to trouble, edgy					
fire火' + 'head 頁' = fever					

459	繁	fan2	繁	<u>17</u>	<b>A</b>
complicated, many, abundant					
profusion (of threads, etc.)					

460	反	fan3	反	<u>4</u>	<b>A</b>
in reverse, to oppose, against, anti-, instead, to use analogy					
Obviously 'hand 又' +'cliff'厂', however, theories differ.					
Zuo (p51)- 'climb the cliff' as is. Shirakawa (p363)- climb a holy cliff, thus 'rebel'. Henshall (p111)- suddenly turn hand over, thus 'go against, oppose, reverse, twist, bend.'					

461	返	fan3	返	<u>7</u>	<b>A</b>
to return, to go back					
unchanging					

462	犯	fan4	犯	<u>5</u>	<b>B</b>
to violate, to offend, criminal, crime, to make a mistake					
Henshall (p24)- person injured by dog. Shirakawa (p363)- person sexually assault an animal.					

463	饭	fan4	飯	<u>7</u>	<b>A</b>
cooked rice, meal, food					
unchanging					

464	泛	fan4	泛	<u>7</u>	<b>B</b>
to float, to be suffused with, general. extensive, non-specific					
to float					

465	范	fan4	範(范)	<u>8</u>	<b>B</b>
pattern, model, example, limits (omitting 范 which is for surname only)					
purify a vehicle					

466	贩	fan4	販	<u>8</u>	<b>B</b>
to deal in, to buy and sell, to peddle					



unchanging

467	方	fang1	方	<u>4</u>	<b>A</b>
square, direction, party, fair, upright, method					
Shirakawa (p399-400)– a picture of a hanged man on a piece of wood. Henshall (p58)– picture of a tethered boat OR a plow.					

468	坊	fang1	坊	<u>7</u>	<b>B</b>
subdivision of a city, a street, a workshop, an arch-like memorial building					
Henshall (p577)– embankment. Shirakawa (p405)– subdivision					

469	芳	fang1	芳	<u>7</u>	<b>B</b>
fragrant, virtuous, good					
fragrant grass, flower, etc.					

470	妨	fang2	妨	<u>7</u>	<b>B</b>
to hinder, to harm, to interfere with					
Henshall (p578)– a woman (possibly initially a woman at a lord's side) vilifying someone and thereby 'hampering'. Shirakawa (p405)– A medium/witch prevents the enemy's curse.					

471	防	fang2	防	<u>8</u>	<b>B</b>
to protect, to guard					
Shirakawa (p405)– protection (against evil). Henshall (p248)– hill/ embankment to one side.					

472	房	fang2	房	<u>6</u>	<b>B</b>
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house, apartment, room
a room partitioned off at the side of a larger room.

473	仿	fang3	仿	<u>6</u>	<b>C</b>
seemingly					
n/a					
473.1	仿	fang3	倣	<u>6</u>	<b>B</b>
to imitate, to copy					
unchanging					

474	访	fang3	訪	<u>6</u>	<b>B</b>
to visit, to investigate, to inquire					
asking around- visiting. The meaning is more or less unchanging.					

475	纺	fang3	紡	<u>7</u>	<b>B</b>
to spin, to reel					
unchanging					

476	放	fang4	放	<u>8</u>	<b>A</b>
to let go, to place, to set off, to free					
Henshall (118)- drive off a person. Shirakawa (p401)- drive off evil spirits.					

477	飞	fei1	飛	<u>3</u>	<b>A</b>
to fly, to hang in the air, rapidly, suddenly					
to fly					

478	非	fei1	非	<u>8</u>	<b>A</b>
no-/not-/un-, wrong, evil doing, must, insist on					

to fly, very similar to 477. Current meanings all by sound-loan.

479	肥	fei2	肥	<u>8</u>	<b>B</b>
fat, fertile, loose fitting, fertilizers, affluence					
fat (of a person)					

480	匪	fei3	匪	<u>10</u>	<b>B</b>
bandit					
a type of container					

481	肺	fei4	肺	<u>8</u>	<b>B</b>
lung					
unchanging					

482	废	fei4	廢	<u>8</u>	<b>B</b>
abolish, crippled, abandoned, waste					
abandoned (building)					

483	沸	fei4	沸	<u>8</u>	<b>B</b>
to boil					
unchanging					

484	费	fei4	費	<u>9</u>	<b>A</b>
to cost, to spend, fee, wasteful, expenses					
to spend money heavily					

485	芬	fen1	芬	<u>7</u>	<b>B</b>
perfume, fragrance					
fragrance (of plants), more or less unchanging					

486	吩	fen1	吩	<u>7</u>	<b>C</b>
leave instructions, to order					
n/a					

487	纷	fen1	紛	<u>7</u>	<b>B</b>
numerous, disorderly, confused, dispute					
disorderly					

488	坟	fen2	墳	<u>7</u>	<b>B</b>
a grave, a mound					
unchanging					

489	粉	fen3	粉	<u>10</u>	<b>B</b>
powder, pink, white, whitewash, (rice) noodles, food powder					
rice powder					

490	分	fen4/1	分	<u>4</u>	<b>A</b>
same as 份/to divide, to allocate, part, one tenth, minute, branch, a point					
cut and split					

491	份	fen4	份	<u>6</u>	<b>B</b>
part, share, portion					
polite, courteous. Modern meaning has no connection with etymology, but rather a re-creation of 490.					

492	奋	fen4	奮	<u>8</u>	<b>A</b>
exert oneself, to rise in force					
Henshall (p306)– birds taking off from a field with much flapping. Shirakawa (p389–390)– a bird trying to escape from one's clothes.					

493	糞	fén4	糞	12	<b>A</b>
excrement, to fertilize the land					
to sweep					

494	憤	fén4	憤	12	<b>B</b>
indignant, anger, resentment, to resent					
unchanging					

495	丰	fēng1	豐	4	<b>A</b>
abundant, plentiful, great, a harvest					
abundant food on a food vessel					
495.1	丰	fēng1	丰	4	<b>A</b>
buxom, good-looking					
trees (flourishing)					

496	风	fēng1	風	4	<b>A</b>
wind, style, manner, news, rumor, reputation					
wind					

497	封	fēng1	封	9	<b>A</b>
to seal, to confer, to grant, to bestow a title, envelope					
Zuo (p196) and Shirakawa (p385) – hand planting a tree. Henshall (p563) – tree blocks a road. As planting trees has connection with fief/bestow a title, suggests the former theory may be correct.					

498	疯	fēng1	瘋	9	<b>C</b>
mad, insane, wild, enthusiast					
n/a					

499	峰	fēng1	峰/峯	10	<b>B</b>
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peak, summit, apex, hump of a camel
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peak of a mountain
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500
-----

鋒
---

feng1
-------

鋒
---

12
----

ㄘ
---

point of a spear, edge of a tool, vanguard, forward
---

n/a
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501	蜂	feng1	蜂	13	<b>B</b>
bee, wasp					
unchanging					

502	逢	feng2	逢	10	<b>A</b>
to come across, the meet by chance					
unchanging					

503	缝	feng2/4	縫	13	<b>B</b>
to sew, to stitch/seam, crack, opening					
to sew, to stitch					

504	凤	feng4	鳳	4	<b>A</b>
phoenix					
unchanging					

505	讽	feng4	諷	6	<b>B</b>
to satirize, to mock					
to recite, to chant					

506	奉	feng4	奉	8	<b>A</b>
to offer, to tribute, to accept order from, to wait upon, to believe in					
two hands offering something					

507	佛	fo2/fu2	佛	7	<b>B</b>
Buddha, Buddhism/seemingly as in 仿佛					
Henshall (p245) – resemble a person. Shirakawa (p388) – cannot be seen clearly.					

508	否	fou3/pi3	否	7	<b>A</b>
to negate, to deny, not/evil, bad things					
not					

509	夫	fu1	夫	<u>4</u>	<b>A</b>
man, husband					
a picture of a man with a large hairpin, indicating a full grown man.					
509.1	夫	fu1	伕	<u>4</u>	<b>C</b>
porter, -man					
n/a					

510	肤	fu1	膚	<u>8</u>	<b>A</b>
skin					
unchanging					

511	伏	fu2	伏	<u>6</u>	<b>A</b>
to lean over/fall down, to hide, to concede defeat, hottest day in summer					
Zuo (p22) – a dog takes down a person. Shirakawa (p385) – human and dog sacrifice. It may mean 'dog crouching beside a person'.					

512	扶	fu2	扶	<u>7</u>	<b>A</b>
to support with hand, to help					
to support with hand					

513	服	fu2	服	<u>8</u>	<b>A</b>
clothes, to serve/obey, to take medicine, dose, wear clothes					
Zuo (p446) and Shirakawa (p386) – to master someone. Henshall (p385) – hand working on a tool.					

514	俘	fu2	俘	<u>9</u>	<b>A</b>
prisoner of war					
unchanging					

515	浮	fu2	浮	<u>10</u>	<b>A</b>
to float, superficial, movable, temporary, inflated, to exceed, impetuous					



Henshall (p560) – reaching for a child at birth. Shirakawa (p381) – reaching for drowning person.

516	符	fu2	符	<u>11</u>	<b>A</b>
mark, sign, tally, talisman, to seal, to correspond to, to coincide					
a tally					

517	幅	fu2	幅	<u>12</u>	<b>B</b>
width, roll, scroll					
the width of cloth					

518	福	fu2	福	<u>13</u>	<b>A</b>
good fortune, luck, a blessing					
unchanging					

519	抚	fu3	撫	<u>7</u>	<b>B</b>
to comfort, to console, to stroke, to caress					
to stroke with hand					

520	斧	fu3	斧	<u>8</u>	<b>B</b>
hatchet, axe					
unchanging					

521	府	fu3	府	<u>8</u>	<b>A</b>
seat of government, official residence, mansion, prefecture					
storehouse					

522	俯	fu3	俯	<u>10</u>	<b>C</b>
look down, stoop					
n/a					

523	辅	fu3	輔	<u>11</u>	<b>A</b>
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to assist, to complement, auxiliary
a type of supporting mechanism on a chariot

524	腐	fu3	腐	<u>14</u>	<b>B</b>
decay, rotten					
unchanging					

525	父	fu4/3	父	<u>4</u>	<b>A</b>
father, an elder male/ an elder male					
a picture of a hand holding an axe, this hand would probably belong to a full grown man, thus: father, elder					

526	付	fu4	付	<u>5</u>	<b>A</b>
to pay, to hand over to					
to hand something over to somebody					

527	负	fu4	負	<u>6</u>	<b>B</b>
to bear, to carry, to lose, negative(math)					
to bear. However, Henshall (p115) argues that the meaning 'to lose' is an extended meaning, while Shirakawa (p381) argues 'to lose' is by sound-loan from 敗。					

528	妇	fu4	婦	<u>6</u>	<b>A</b>
woman					
a picture of a woman with a bloom, the meaning is unchanging					

529	附	fu4	附	<u>7</u>	<b>A</b>
to add, to attach, to be close to, to be attached					
Shirakawa (p381)– a place attached to holy spirits. Henshall (p559)– a hillock attached to a larger hill. Now, the 'left ear' radical became redundant.					

530	咐	fu4	咐	<u>8</u>	<b>C</b>
to order					
n/a					

531	赴	fu4	赴	<u>9</u>	<b>B</b>
to go to, to attend, to visit					
to rush to, now in a broader sense- to go to.					

532	复	fu4	復	<u>9</u>	<b>A</b>
to return, to resume, to repeat, to recover, to restore, to reply					
to return					
532.1	复	fu4	複	<u>9</u>	<b>B</b>
to repeat, to double/to overlap, complex, (to) duplicate					
double layer clothing					

533	副	fu4	副	<u>11</u>	<b>B</b>
secondary, auxiliary, vice					
to cut open					

534	傅	fu4	傅	<u>12</u>	<b>A</b>
tutor, to teach, to attach to, to add to					
to aid					

535	富	fu4	富	<u>12</u>	<b>A</b>
rich, abundant					
unchanging					

536	腹	fu4	腹	<u>13</u>	<b>B</b>
abdomen, stomach, belly					
unchanging					

537	覆	fu4	覆	<u>18</u>	<b>B</b>
to cover, to overflow, to reply to a letter, to capsize, to overturn					

to cover, to overturn

538 该 gai1 該 8 **B**

that, most likely, to deserve, should, a turn to do something

a (military) agreement

539 改 gai3 改 7 **A**

to change, to alter, to transform, to correct

Henshall (p132)– drive off serpents, then clear an area then reform. Shirakawa (p037)– knock to change one's fortune. Zuo (p317)– knock a child to change its bad behavior.

540 盖 gai4 蓋 11 **A**

lid, cover, canopy, to build, to cover, about, because of

cover, to cover

541 溉 gai4 溉 12 **A**

irrigate, to water

unchanging

542 概 gai4 概 13 **B**

general, approximate, all, manner

a strickle

543 干 gan1 干 3 **A**

shield, violate, be concerned with, riverbank, ten heavenly stems as in 干支

a shield

543.1 干 gan1 乾 3 **B**

dry, empty, blank, vainly

dry, to dry

543.2 干 gan4 幹 3 **C**

tree trunk, main part, to do, to kill, to copulate, capable

n/a					
544	甘	gan1	甘	<u>5</u>	<b>A</b>
sweet, willing					
sweet					
545	肝	gan1	肝	<u>7</u>	<b>B</b>
liver					
unchanging					
546	竿	gan1	竿	<u>9</u>	<b>B</b>
pole (bamboo, etc.)					
unchanging					
547	杆	gan3	桿	<u>7</u>	<b>C</b>
stick, pole, lever					
n/a					
548	秆	gan3	稈	<u>8</u>	<b>B</b>
stalks of grain					
unchanging					
549	赶	gan3	趕	<u>10</u>	<b>B</b>
to catch up, to overtake, to hurry, to drive away					
Gu (p987)– (animal) run with tail rised.					
550	敢	gan3	敢	<u>11</u>	<b>A</b>
dare, daring					
Gu (p1341)– to spear a boar. I think the link between 'spear a boar' and 'daring' is obvious. More or less unchanging.					
551	感	gan3	感	<u>13</u>	<b>B</b>
to feel, to move, to touch, to affect					

unchanging					
552	岡	gang1	岡	<u>4</u>	<b>A</b>
ridge, mound					
unchanging					
553	扛	gang1/kang2	扛	<u>6</u>	<b>B</b>
lift overhead with both hands/carry on one's shoulder					
lift overhead with both hands, more or less unchanging					
554	刚	gang1	剛	<u>6</u>	<b>A</b>
hard, firm, strong, just, barely, exactly					
Henshall (p405)– strong and formidable sword. Shirakawa (p144)– sword cutting an iron mold, thus strong. Gu (p270)– sword cutting a net, thus strong. In any case, etymology is strong, hard.					
555	纲	gang1	綱	<u>7</u>	<b>B</b>
head rope of a fishing net, key link, guiding principle, outline					
head rope of a fishing net					
556	钢	gang1	鋼	<u>9</u>	<b>C</b>
steel					
n/a					
557	缸	gang1	缸	<u>9</u>	<b>B</b>
jar, vat					
unchanging					
558	岗	gang3	崗	<u>7</u>	<b>C</b>
mound, post					
n/a					
559	港	gang3	港	<u>12</u>	<b>C</b>

harbor
n/a

560	杠	gang4/1	杠	<u>7</u>	<b>A</b>
bar, flagpole, lever, footbridge, flagpole					
wooden bar					

561	高	gao1	高	<u>10</u>	<b>A</b>
high, tall, above average, loud					
a picture of a tall building					

562	膏	gao1	膏	<u>14</u>	<b>A</b>
ointment, paste, grease					
fat, grease, more or less unchanging					

563	糕	gao1	糕	<u>16</u>	<b>B</b>
cake					
unchanging					

564	搞	gao3	搞	<u>13</u>	<b>C</b>
to do, to get hold of, to make, to take care of, to have intimate relation					
n/a					

565	稿	gao3	稿	<u>15</u>	<b>B</b>
stalk of grain, draft, manuscript					
stalk of grain					

566	告	gao4	告	<u>7</u>	<b>A</b>
to tell, to inform, to say, to sue					
to speak					

567	哥	ge1	哥	<u>10</u>	<b>B</b>
elder brother					
song, sing, 567 is the original kanji for 歌 song, sing.					

568	腋	ge1	腋	<u>10</u>	<b>B</b>
armpit					
unchanging					

569	鸽	ge1	鸽	<u>11</u>	<b>B</b>
dove, pigeon					
unchanging					

570	割	ge1	割	<u>12</u>	<b>A</b>
to cut, to cut apart					
unchanging					

571	搁	ge1/2	搁	<u>12</u>	<b>C</b>
to place, to put aside, to shelve/to bear, to endure					
n/a					

572	歌	ge1	歌	<u>14</u>	<b>B</b>
song, to sing					
unchanging					

573	革	ge2	革	<u>9</u>	<b>A</b>
animal hide, leather, to reform, to remove, to expel					
animal hide					

574	阁	ge2	閣	<u>9</u>	<b>B</b>
shelf, council chamber, cabinet					
<p>Henshall (p258) – a place with a door. Shirakawa (p046) – wooden obstruction at the side of the door to keep people coming through. Gu (p918) – wooden object to keep the door in place so it does not shut.</p>					

575	格	ge2	格	<u>10</u>	<b>A</b>
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square, pattern, standard, to hinder, to master					
Henshall (p196)– a tall tree. Gu (1008)– the zigzag of branches of trees.					

576	隔	ge2	隔	<u>12</u>	<b>B</b>
to separate, at a distance from, at an interval of					
to separate					

577	葛	ge3	葛	<u>12</u>	<b>B</b>
<i>kudzu</i> vine, hemp cloth, arrow root					
<i>kudzu</i> vine					

578	个	ge4	個	<u>3</u>	<b>C</b>
individual, this, that, size					
n/a					

579	各	ge4	各	<u>6</u>	<b>A</b>
each, every					
Gu (p306)– to arrive. Zuo (p127)– to enter. Henshall (p133)– come down from above. Shirakawa (p043)– to come down from above and arrive.					

580	给	gei3/ji3	給	<u>9</u>	<b>B</b>
to, for, to give, to allow, to do something/to supply					
Henshall (p140)– furnish by whatever means. Shirakawa (p080)– to bestow. Gu (p973)– abundant					

581	根	gen1	根	<u>10</u>	<b>B</b>
root, basis, source					
root					

582	跟	gen1	跟	<u>13</u>	<b>B</b>
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heel, to follow, to go with, with, and, towards
heel

583	耕	geng1	耕	<u>10</u>	<b>B</b>
to plow, to till					
unchanging					

584	更	geng4/1	更	<u>7</u>	<b>A</b>
more, even more, further, still more/to change, to experience					
Henshall (p399)– enforced change of guard. Gu (p393)– flip a pancake. Shirakawa (p133)– knock some kind of vessel. Zuo (p318)– to whip.					

585	工	gong1	工	<u>3</u>	<b>A</b>
work, worker, skill, profession, trade, craft, labor					
picture of a tool					

586	弓	gong1	弓	<u>3</u>	<b>A</b>
bow, to bow					
unchanging					

587	公	gong1	公	<u>4</u>	<b>A</b>
male, old male, Duke, public, collectively owned, fair, just					
Gu (p100) and Henshall (p82)– dissolution of private property. Zuo (p45)– jar, pot. Original kanji for 瓮. Shirakawa (p129)– public space.					

588	功	gong1	功	<u>5</u>	<b>A</b>
merit, achievement, result, service, accomplishment					
construction or farm work					

589	攻	gong1	攻	<u>7</u>	<b>A</b>
to attack, to accuse					

to knock with tool

590	宫	gong1	宮	<u>9</u>	<b>A</b>
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palace, castration, first note in pentatonic scale

a building, a room

591	恭	gong1	恭	<u>10</u>	<b>A</b>
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respectful

unchanging

592	躬	gong1	躬	<u>10</u>	<b>B</b>
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body, oneself, personally, to bow

body, oneself

593	巩	gong3	鞏	<u>6</u>	<b>A</b>
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secure, solid

(construction) ramming

594	共	gong4	共	<u>6</u>	<b>A</b>
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common, general, to share, altogether, total

to offer, the original kanji for 供

595	贡	gong4	貢	<u>7</u>	<b>B</b>
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tribute, gifts

unchanging

596	供	gong4/1	供	<u>8</u>	<b>B</b>
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sacrificial offering, trial statement, confession/offer, supply

to offer

597	勾	gou1	勾	<u>4</u>	<b>C</b>
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to hook, to delineate, hook, affair, to reach for

n/a , affiliated with 句 though.

598	沟	gou1	溝	<u>7</u>	<b>B</b>
ditch, gutter					
unchanging					

599	钩	gou1	鉤	<u>9</u>	<b>B</b>
a hook, to entice, to lure					
a hook					

600	狗	gou3	狗	<u>8</u>	<b>B</b>
dog					
puppy, more or less unchanging					

601	构	gou4	構	<u>8</u>	<b>A</b>
to construct, to form, to make up, to compose					
a picture of wood/timber on top of each other in a crossed fashion.					

602	购	gou4	購	<u>8</u>	<b>B</b>
to buy, to purchase					
Zuo (p305) and Shirakawa (p143) – to buy. Gu (p637) – to offer a reward for something/somebody.					

603	够	gou4	夠	<u>11</u>	<b>C</b>
to reach, to be enough					
n/a					

604	估	gu1	估	<u>7</u>	<b>C</b>
to estimate					
n/a					

605	孤	gu1	孤	<u>8</u>	<b>B</b>
lone, lonely, orphaned					
orphaned					

606	姑	gu1	姑	<u>8</u>	<b>A</b>
paternal aunt, mother-in-law, for a while, nun					
mother-in-law					

607	辜	gu1	辜	<u>12</u>	<b>A</b>
crime, sin					
unchanging					

608	古	gu3	古	<u>5</u>	<b>A</b>
ancient, old, paleo-					
Henshall (p30)– a skull-like mask. Shirakawa (p122)– shield plus religious container. In either case, the later meaning seems to be an extended meaning.					

609	谷	gu3	谷	<u>7</u>	<b>A</b>
valley					
unchanging					
609.1	谷	gu3	穀	<u>7</u>	<b>B</b>
grain					
unchanging					

610	股	gu3	股	<u>8</u>	<b>B</b>
thigh, part, portion, share, whiff					
thigh					

611	骨	gu3	骨	<u>9</u>	<b>A</b>
bone					
unchanging					

612	鼓	gu3	鼓	<u>13</u>	<b>A</b>
drum, convex, to rouse, to beat					
to beat a drum					

613	固	gu4	固	<u>8</u>	<b>A</b>
hard, strong, solid, assuredly, indeed, admittedly					
hard, solid					

614	故	gu4	故	<u>9</u>	<b>A</b>
happening, instance, reason, intention, deceased, old					
Shirakawa (p124)– intentional. Gu (p797)– to make somebody do something. Henshall (p207)– making something in the past. In any case, the meaning 'past' is an extended					

615	顾	gu4	顧	<u>10</u>	<b>A</b>
to look back, to look after, to take into consideration					
to look back					

616	瓜	gua1	瓜	<u>5</u>	<b>A</b>
melon, gourd, squash					
unchanging					

617	刮	gua1	刮	<u>8</u>	<b>B</b>
to scrape, to shave, to plunder, to extort					
to scrape					
617.1	刮	gua1	颳	<u>8</u>	<b>C</b>
to blow (of the wind)					
n/a					

618	挂	gua4	掛	<u>9</u>	<b>B</b>
to hang, to put up, to suspend					
To differentiate suspended divination strips. Thus the current meaning.					

619	乖	guai1	乖	<u>8</u>	<b>B</b>
obedient, shrewd, contrary to reason, irregular, abnormal					

to contradict					
620	拐	guai3	拐	<u>8</u>	<b>C</b>
a cane, to turn, to kidnap					
n/a					
621	怪	guai4	怪	<u>8</u>	<b>B</b>
odd, devil, monster, wonder at, to blame, rather, quite					
odd, strange					
622	关	guan1	關	<u>6</u>	<b>B</b>
mountain pass, to close, to concern, to involve					
a piece of wood to bar the door					
623	观	guan1	觀	<u>6</u>	<b>A</b>
to look at, concept, point of view, Taoist monastery					
to look at					
624	官	guan1	官	<u>8</u>	<b>A</b>
official, government, an organ					
military camp, official place					
625	冠	guan1/4	冠	<u>9</u>	<b>B</b>
hat, crown, crest, cap/to wear hat, to lead					
hat					
626	馆	guan3	館	<u>11</u>	<b>B</b>
house, establishment					
official guest house					
627	管	guan3	管	<u>14</u>	<b>B</b>
tube, pipe, to look after, to control, to manage, to be in charge of					
bamboo tube					

628	贯	guan4	貫	8	<b>B</b>
to pierce through, to string together					
a thread which goes through the coins to string them together in ancient China					

629	惯	guan4	慣	11	<b>B</b>
habit, accustomed to, used to, indulge, spoil					
habit, accustomed to					

630	灌	guan4	灌	20	<b>B</b>
pour, irrigate					
propernoun for a river called 灌					

631	罐	guan4	罐	23	<b>B</b>
can, jar, pot					
jar, pot, more or less unchanging					

632	光	guang1	光	6	<b>A</b>
light, ray, bright, only, merely, to use up, to bare					
light, bright					

633	广	guang3	廣	3	<b>A</b>
wide, numerous, to spread					
spacious building					

634	归	gui1	歸	5	<b>A</b>
to go back, to return, to belong					
Gu (p156)– woman marries her husband. This meaning has connection with 'to belong'. Henshall (p27)– in ancient China, a groom spends some time at his new bride's home, before returning to his own home with his wife following, thus 'to return'					



635	龟	gui1	龜	<u>7</u>	<b>A</b>
turtle					
unchanging					

636	规	gui1	規	<u>8</u>	<b>B</b>
compasses, a rule, regulation, to admonish, to plan					
a pair of compasses					

637	轨	gui3	軌	<u>6</u>	<b>A</b>
track, course, rail, rule					
track of a vehicle					

638	鬼	gui3	鬼	<u>9</u>	<b>A</b>
ghost, sly, crafty, evil					
ghost					

639	贵	gui4	貴	<u>9</u>	<b>A</b>
noble, expensive, precious					
expensive, valuables. Noble is an extended meaning.					

640	桂	gui4	桂	<u>10</u>	<b>B</b>
Osmanthus fragrans, Cinnamomum cassia					
Cinnamomum cassia					

641	跪	gui4	跪	<u>13</u>	<b>B</b>
kneel					
more or less unchanging					

642	滚	gun3	滾	<u>13</u>	<b>C</b>
to roll, to boil, to get lost, take a hike					
n/a					

643	棍	gun4	棍	<u>12</u>	<b>C</b>
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stick, rod, truncheon
n/a

644	锅	guo1	鍋	<u>12</u>	<b>B</b>
pot, pan, boiler					
pot, container. More or less unchanging					

645	国	guo2	國	<u>8</u>	<b>A</b>
state, country, nation, national					
unchanging					

646	果	guo3	果	<u>8</u>	<b>A</b>
fruit, candy, result, to succeed, surely					
fruit					

647	裹	guo3	裹	<u>14</u>	<b>B</b>
to wrap, to bind, a bundle, a parcel					
to wrap					

648	过	guo4	過	<u>6</u>	<b>A</b>
to go over, to pass (time), to live, to get along, excessively, too-, mistake					
go over					

649	哈	ha1	哈	<u>9</u>	<b>C</b>
laughter, a yawn					
n/a					

650	孩	hai2	孩	<u>9</u>	<b>B</b>
child					
laughter of child					

651	海	hai3	海	<u>10</u>	<b>A</b>
sea, ocean, a great number of					
sea, ocean					

652	害	hai4	害	<u>10</u>	<b>A</b>
to do harm to, to cause trouble to, evil, calamity					
to wound					

653	含	han2	含	<u>7</u>	<b>A</b>
to keep, to contain, to suck, to contain in mouth					
to contain in mouth					

654	寒	han2	寒	<u>12</u>	<b>A</b>
cold, poor, fear, tremble					
cold					

655	喊	han3	喊	<u>12</u>	<b>C</b>
call, cry, to shout					
n/a					

656	汉	han4	漢	<u>5</u>	<b>A</b>
a man, Han dynasty, Han nation, China-related					
proper noun: Han River					

657	汗	han4	汗	<u>6</u>	<b>B</b>
perspiration, sweat, to be speechless, to be helpless					
perspiration, sweat					

658	旱	han4	旱	<u>7</u>	<b>B</b>
drought, dry, land					
drought					

659	航	hang2	航	<u>10</u>	<b>B</b>
ship, to sail, to navigate					
lashing boats together to form a pontoon bridge					

660	号	hao2/4	號	<u>5</u>	<b>B</b>
roar, cry/ordinal number, suffix (ship, shop, sign), orders, command					
cry					

661	毫	hao2	毫	<u>11</u>	<b>C</b>
hair, drawing brush, (in the) least, one thousandth					
n/a					

662	豪	hao2	豪	<u>14</u>	<b>B</b>
grand, heroic, bullying ways, fine hair					
porcupine					

663	好	hao4/3	好	<u>6</u>	<b>A</b>
be fond of/good, well, proper, good to, easy to, very, finished					
Gu (p348)– beauty of woman. Shirakawa (p131)– loving relationship between mother and children. Henshall (p271) thinks both theories are plausible.					

664	耗	hao4	耗	<u>10</u>	<b>B</b>
to consume, to waste, to squander, bad news					
a type of grain					

665	浩	hao4	浩	<u>10</u>	<b>B</b>
grand, vast, much, many					
vast (of water)					

666	喝	he1/4	喝	<u>12</u>	<b>B</b>
to drink/to shout					
Shirakawa (p048)– to shout. Gu (p1421)– to drink					

667	禾	he2	禾	<u>5</u>	<b>A</b>
cereal, grain					
unchanging					

668	合	he2/ge3	合	<u>6</u>	<b>A</b>
to shut, to join, all, fit, musical note, a round/100ml					
to join					

669	何	he2	何	<u>7</u>	<b>A</b>
what, how, why, which					
bearing a load					

670	和	he2/4/hu2/huo2	和	<u>8</u>	<b>A</b>
and, sum, Japan-, with, peace, harmony/chant/to win(mahjong)/to mix					
Henshall (p126) and Shirakawa (p460)– pliant in speech. Although Gu's (p645) 'to chant' may be more likely.					

671	河	he2	河	<u>8</u>	<b>A</b>
river					
proper noun–yellow river					

672	荷	he2	荷	<u>10</u>	<b>B</b>
to carry burden, lotus					
lotus					

673	核	he2	核	<u>10</u>	<b>B</b>
pit, stone, nucleus, nuclear					
pit, stone					

673.1	核	he2	覈	<u>10</u>	<b>C</b>
to investigate thoroughly					
n/a					

674	盒	he2	盒	<u>11</u>	<b>C</b>
small box, case					
n/a					

675	吓	he4/xia4	嚇	<u>6</u>	<b>C</b>
to frighten, to scare, to intimidate/to scare, scared					
n/a					

676	贺	he4	賀	<u>9</u>	<b>A</b>
to congratulate, to send a present in congratulation					
to send a present in congratulation, more or less changing					

677	黑	hei1	黑	<u>12</u>	<b>A</b>
black, dark, bad, evil					
exact etymology is disputed, however, all theories point to the color 'black', whether it is soot or black paint					

678	痕	hen2	痕	<u>11</u>	<b>B</b>
scar, traces, mark					
scar					

679	很	hen3	很	<u>9</u>	<b>B</b>
quite, very					
to disobey					

680	狠	hen3	狠	<u>9</u>	<b>B</b>
fierce, cruel, severely					
dogs fighting, modern meanings are extended meanings					

681	恨	hen4	恨	<u>9</u>	<b>B</b>
to hate, hatred					
to regret					

682	恒	heng2	恆	<u>9</u>	<b>A</b>
permanent, constant, continually					

shape of a half moon. Other meanings are extended meanings from the periodic change (Shirakawa, p135) or fixed trajectory of the moon (Henshall, p400).

683	橫	heng2/4	橫	<u>15</u>	<b>B</b>
horizontal, across/unruly, turbulently					
a piece of wood horizontally laid across a door (to prevent it being opened)					

684	衡	heng2	衡	<u>16</u>	<b>A</b>
to weigh, to measure, beam of a steelyard					
Henshall (p404) and Gu (p1894) – wood fixed across a cow's horns to prevent them from goring. Shirakawa (p142) – yoke. Shirakawa's explanation is not the etymology, but an early meaning.					

685	轰	hong1	轟	<u>8</u>	<b>B</b>
explosion, bang, boom, rumble, to drive out					
rumble sound by many carts going together					

686	哄	hong1/3	哄	<u>9</u>	<b>C</b>
roar of laughter, hubbub, roar/to deceive, to coax, to amuse					
n/a					
686.1	哄	hong4	鬨	<u>9</u>	<b>B</b>
tumult, uproar, commotion, disturbance					
fight, quarrel					

687	烘	hong1	烘	<u>10</u>	<b>B</b>
to bake, to heat by fire					
to burn (weed, grass)					

688	红	hong2	紅	<u>6</u>	<b>B</b>
red, revolutionary, popular, bonus, to blush					

pink threads					
689	宏	hong2	宏	<u>7</u>	<b>B</b>
great, magnificent, macro-					
large (building)					
690	虹	hong2	虹	<u>9</u>	<b>A</b>
rainbow					
unchanging					
691	洪	hong2	洪	<u>9</u>	<b>B</b>
flood, turbulent water, torrents, big, great					
flood					
692	喉	hou2	喉	<u>12</u>	<b>B</b>
throat, gullet					
unchanging					
693	猴	hou2	猴	<u>12</u>	<b>B</b>
monkey					
unchanging					
694	吼	hou3	吼	<u>7</u>	<b>B</b>
roar (man or animal)					
unchanging					
695	后	hou4	後	<u>6</u>	<b>A</b>
back, behind, rear, afterwards, after, later, descendants					
go behind					
695.1	后	hou4	后	<u>6</u>	<b>A</b>
empress, queen					
original meaning related to 'anus' or 'vagina'.					



696	厚	hou4	厚	<u>9</u>	<b>A</b>
thick, generous, kind, virtuous					
Gu (p813) and Zuo (p79) – thick (mountain, cliff) Shirakawa (p135) – generous (religious offering).					

697	候	hou4	候	<u>10</u>	<b>B</b>
to wait, to greet, time, season, condition					
to watch (for enemy)					

698	乎	hu1	乎	<u>5</u>	<b>A</b>
a particle in classical Chinese					
lingering sound, voice.					

699	忽	hu1	忽	<u>8</u>	<b>A</b>
suddenly, to neglect, to disregard					
absent minded					

700	狐	hu2	狐	<u>8</u>	<b>A</b>
fox					
unchanging					

701	胡	hu2	胡	<u>9</u>	<b>B</b>
barbarian, reckless, outrageous, to win (mahjong), particle					
meat under the chin of cow					

701.1	胡	hu2	鬚	<u>9</u>	<b>C</b>
beard, moustache, whiskers					
n/a					

702	壺	hu2	壺	<u>10</u>	<b>A</b>
pot					
unchanging					

703	湖	hu2	湖	<u>12</u>	<b>A</b>
lake					
unchanging					

704	蝴	hu2	蝴	<u>15</u>	<b>B</b>
butterfly (as in 蝴蝶)					
unchanging					

705	糊	hu2/4	糊	<u>15</u>	<b>C</b>
muddled, scorched, paste, to glue/paste, cream,					
n/a					

706	虎	hu3	虎	<u>8</u>	<b>A</b>
tiger					
unchanging					

707	互	hu4	互	<u>4</u>	<b>B</b>
mutual					
Henshall (p395) – a spool used for evenly crosswinding thread. Other theories are similar.					

708	户	hu4	戶	<u>4</u>	<b>A</b>
door, a household, family					
pictograph of a door					

709	护	hu4	護	<u>7</u>	<b>B</b>
to protect, to take sides					
unchanging					

710	呼	hu5	呼	<u>8</u>	<b>A</b>
to call, to cry, to shout, to breath out, to exhale					
to breath					

711	花	hua1	花	<u>7</u>	<b>C</b>
flower, blossom, fancy pattern, consume, flirtatious					
n/a					

712	哗	hua1/2	嘩	<u>9</u>	<b>B</b>
onomatopoeia (crashing sound, etc.)/clamor, noise					
clamor					

713	华	hua2	華	<u>6</u>	<b>A</b>
flowery, splendid, essence, relating to China, white (hair)					
flower					

714	猾	hua2	猾	<u>12</u>	<b>C</b>
sly					
n/a					

715	滑	hua2	滑	<u>12</u>	<b>B</b>
to slip, slippery, smooth, cunning					
slippery					

716	化	hua4	化	<u>4</u>	<b>A</b>
to transform, to make into, to ...ise, to melt, chemistry					
to change					

717	划	hua2	划	<u>6</u>	<b>C</b>
to row, to paddle, profitable, worth					
n/a					

717.1	划	hua2/4	劃	<u>6</u>	<b>B</b>
scratch/to delimit, to transfer money, to plan, stroke of a kanji					
to scratch					

718	画	hua4	畫	<u>8</u>	<b>A</b>
picture, painting, to draw, to paint					

more or less unchanging

719	话	hua4	話	8	<b>B</b>
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dialect, language, speech, talk, conversation, to talk

Gu (p736) – 'to talk'. Henshall (p63) – to express good words. Shirakawa (p460) – however thinks the etymology should be 'to slander'

720	怀	huai2	懷	7	<b>A</b>
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to think of, to cherish, mind, heart, bosom, to be pregnant

to think of, to cherish

721	槐	huai2	槐	13	<b>B</b>
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*Sophora japonica*

unchanging

722	坏	huai4	壞	7	<b>A</b>
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bad, spoiled, broken (down), to break down

broken (down)

723	欢	huan1	歡	6	<b>B</b>
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happy, pleased, lively, actively

happy, more or less unchanging

724	还	huan2/hai2	還	7	<b>A</b>
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to pay back, to return/still, yet, in addition, fairly, even

to return

725	环	huan2	環	8	<b>A</b>
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bracelet, to surround, to loop, loop

bracelet (jade)

726	缓	huan3	緩	12	<b>B</b>
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slow, gradual, relaxed, to postpone, to stall, to recuperate					
Henshall (p355)– bind something loosely with cord. Shirakawa (p58)– pull thread loosely. Gu (p1532)– loose. In any case, the main meaning was 'loose'.					

727	幻	huan4	幻	<u>4</u>	<b>A</b>
fantasy, illusion, unreal					
Gu (p129), Shirakawa (p119)– weaving shuttle moves like an illusion. Henshall (p393)– also agrees this is originally a 'weaving shuttle' but thinks current meaning resulted from borrowing.					

728	换	huan4	換	<u>10</u>	<b>B</b>
to change, to exchange, to substitute					
more or less unchanging					

729	唤	huan4	喚	<u>10</u>	<b>B</b>
to call, to summon					
to cry, to call. More or less unchanging					

730	患	huan4	患	<u>11</u>	<b>A</b>
to suffer (from illness), misfortune, danger, be worried					
Henshall (p351)– be afflicted in heart, i.e. grieve. Gu (p1244)– to be worried.					

731	荒	huang1	荒	<u>9</u>	<b>A</b>
uncultivated, wild, famine, out of practice, absurd, deficiency					
uncultivated					

732	慌	huang1	慌	<u>12</u>	<b>C</b>
to get panicky, to lose one's head					
n/a					

733	皇	huang2	皇	9	<b>A</b>
emperor, royal, brilliant					
Zuo (p425), Gu (p886)– bright, brilliant (of a lantern). Henshall (p271)– emperor's crown. Shirakawa (p136)– shining ceremonial axe.					

734	黃	huang2	黃	11	<b>A</b>
yellow, pornographic, lustful, to fail					
Henshall (p34)– flaming arrow (the color of the light is yellow). Gu (p1187)– a yellow-ish jade accessory. Shirakawa (p139)– thinks both theories are plausible.					

735	煌	huang2	煌	13	<b>B</b>
brilliant (of fire, etc.)					
unchanging					

736	晃	huang3/4	晃	10	<b>B</b>
dazzle, to appear and disappear quickly, a flash/ to sway					
brightness (of sun)					

737	谎	huang3	謊	11	<b>B</b>
lie, to lie					
unchanging					

738	灰	hui1	灰	6	<b>B</b>
ash, dust, lime, gray, discouraged, dejected					
ash, dust					

739	挥	hui1	揮	9	<b>B</b>
to wave, to wipe away, to command, to scatter, to disperse					
to wave					

740	恢	hui1	恢	9	<b>B</b>
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great, vast
unchanging

741	辉	hui1	輝	<u>12</u>	<b>B</b>
bright, light					
more or less unchanging					

742	回	hui2	回	<u>6</u>	<b>A</b>
to circle, to go back, to answer, section, chapter, time, CHN muslims					
a pictograph of a whirlpool					

743	悔	hui3	悔	<u>10</u>	<b>B</b>
regret, remorse, repent					
unchanging					

744	毀	hui3	毀	<u>13</u>	<b>A</b>
to damage, to destroy					
unchanging					
744.1	毀	hui3	燬	<u>13</u>	<b>C</b>
blaze, destroy by fire					
n/a					
744.2	毀	hui3	譏	<u>13</u>	<b>C</b>
defame, to slander					
n/a					

745	汇	hui4	匯	<u>5</u>	<b>B</b>
to remit(money), to converge ( of river), to exchange					
a type of container					
745.1	汇	hui4	彙	<u>5</u>	<b>B</b>
to converge, collection					
porcupine					

746	会	hui4/kuai4	會	<u>6</u>	<b>A</b>
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can, will, to meet, union, meeting/accountancy, accounting

Henshall (p25), Shirakawa (p037)– pictograph of 'a pot and a lid', lead to put together, and then 'meet', 'together'.

Gu (p295)– a pictograph of a 'granary'.

747	绘	hui4	繪	<u>9</u>	<b>B</b>
to draw, to paint					
embroidered picture					

748	贿	hui4	賄	<u>10</u>	<b>B</b>
to bribe, bribery					
one's valuables					

749	惠	hui4	惠	<u>12</u>	<b>A</b>
favor, to favor, blessing, benefit, to benefit,					
Shirakawa (p103)– respectful. Henshall (p382)– generous and kind.					

750	慧	hui4	慧	<u>15</u>	<b>B</b>
intellegent, wise					
unchanging					

751	昏	hun1	昏	<u>8</u>	<b>A</b>
dusk, dark, to faint, muddle headed					
dusk					

752	婚	hun1	婚	<u>11</u>	<b>A</b>
to marry, marriage, wedding					
Shirakawa (p148)– to wed at dusk. Henshall (p408)– disagrees with this theory, and stated 'penetration of a woman'. Also, Gu (1347)– the bride's party of the wedding.					



753	浑	hun2	渾	<u>9</u>	<b>B</b>
muddy, natual, fool, completely					
the gushing sound of water					

754	魂	hun2	魂	<u>13</u>	<b>B</b>
soul, spirit, emotion					
soul					

755	混	hun4/2	混	<u>11</u>	<b>B</b>
to mix, to deceive, to drift along, thoughtless/muddy, fool					
Shirakawa (p149) – to mix. Henshall (p210), Gu (p1319) – water rushing and swirling. The latter theory is more likely.					

756	活	huo2	活	<u>9</u>	<b>B</b>
to live, alive, lively, living, work, workmanship					
sound of gushing water					

757	火	huo3	火	<u>4</u>	<b>A</b>
fire, angry, pressing, popular, red, inflammation					
pictograph of 'fire'					

758	伙	huo3	伙	<u>6</u>	<b>C</b>
assistant, furniture, partner					
n/a					

759	或	huo4	或	<u>8</u>	<b>A</b>
maybe, perhaps, might, possibly, or					
state, territory					

760	货	huo4	貨	<u>8</u>	<b>B</b>
goods, money, commodity, to sell					
wealth					

761	获	huo4	獲	<u>10</u>	<b>A</b>
to catch, to obtain, to capture					
unchanging					
761.1	获	huo4	穫	<u>10</u>	<b>B</b>
to harvest					
unchanging					
762	祸	huo4	禍	<u>11</u>	<b>A</b>
disaster, to bring disaster upon					
disaster					
763	惑	huo4	惑	<u>12</u>	<b>A</b>
to confuse, be confused					
unchanging					
764	击	ji1	擊	<u>5</u>	<b>B</b>
to hit, to strike, to attack					
more or less unchanging					
765	饥	ji1	飢	<u>5</u>	<b>B</b>
hungry, hunger					
unchanging					
765.1	饥	ji1	饑	<u>5</u>	<b>B</b>
famine					
unchanging					
766	圾	ji1	圾	<u>6</u>	<b>C</b>
garbage – as in '垃圾'					
n/a					
767	机	ji1	機	<u>6</u>	<b>B</b>
machine, opportunity, aircraft, crucial point, quick-witted					
device, machinery					

768	肌	ji1	肌	<u>6</u>	<b>B</b>
flesh, muscle, skin					
muscle					

769	鸡	ji1	雞	<u>7</u>	<b>A</b>
chicken, prostitute					
chicken					

770	迹	ji1	跡	<u>9</u>	<b>A</b>
footprint, mark, trace, vestige, sign					
footprint					

771	积	ji1	積	<u>10</u>	<b>B</b>
to accumulate, to store, measured quantity, long (time)					
to accumulate (grain)					

772	基	ji1	基	<u>11</u>	<b>A</b>
base, foundation, basic, on the basis of					
Henshall (p198), Shirakawa (p67)– earthen base. Gu (p1186), Zuo (p159)– base of a wall. All very similar.					

773	绩	ji1	績	<u>11</u>	<b>B</b>
merit, accomplishment, grade, to spin (threads)					
to spin (threads)					

774	激	ji1	激	<u>16</u>	<b>B</b>
to arouse, to stimulate, sharp, fierce, violent, splash (water)					
splash (water)					

775	及	ji2	及	<u>3</u>	<b>A</b>
and, to reach, up to, in time for					
to reach somebody with hand					

776	吉	ji2	吉	<u>6</u>	<b>A</b>
lucky, luck					
The meaning of the components, i.e. 士 and 口 are very disputed, but the meaning has virtually unchanged. Unchanging.					

777	级	ji2	級	<u>6</u>	<b>B</b>
level, grade, rank, a step (stair)					
Gu (p356)-grade of silk. Shirakawa (p79), Henshall (p74)-join threads in a set order, i.e. weave.					

778	极	ji2	極	<u>7</u>	<b>B</b>
extremely, pole (geography/physics), utmost, top, to reach					
wood in extreme position, i.e. ridgepole.					

779	即	ji2	即	<u>7</u>	<b>A</b>
namely, at once, at present, even if, to approach, to assume (office)					
in the middle of eating something					

780	急	ji2	急	<u>9</u>	<b>B</b>
urgent, hurried, worried, quick					
the feeling of urgency. More or less unchanging.					

781	集	ji2	集	<u>12</u>	<b>A</b>
to gather, to collect, collected works, a fair					
birds gather on a tree					

782	籍	ji2	籍	<u>20</u>	<b>A</b>
books, register, native place, record of person's identity					
something written in bamboo tablets, e.g. a register					

783	几	ji3/1	幾	<u>2</u>	<b>A</b>
how much, how many, several, a few/almost					

Henshall(p361)– a loom. Shirakawa(p068)– to interrogate.

783.1	几	ji1	几	<u>2</u>	<b>B</b>
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small table

unchanging

784	己	ji3	己	<u>3</u>	<b>A</b>
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self, one self, sixth of 10 heavenly stems 天干

twisting threads

785	挤	ji3	擠	<u>9</u>	<b>B</b>
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crowded, to push, to squeeze

to push

786	脊	ji3	脊	<u>10</u>	<b>B</b>
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spine, back, ridge

spine

787	计	ji4	計	<u>4</u>	<b>B</b>
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to calculate, to compute, to count, reckon, to plan, ruse

to calculate

788	记	ji4	記	<u>5</u>	<b>B</b>
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to remember, to note, mark, sign, to record

Henshall(p27)– thorough verbal account. Gu(p200)– to record verbal account in written.

789	纪	ji4	紀	<u>6</u>	<b>A</b>
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discipline, age, era, period, order, record

Original meaning derived from 己, current meaning are all associated with the arrangement of the threads.

790	技	ji4	技	<u>7</u>	<b>B</b>
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skill, tricks, dexterity
unchanging

791	忌	ji4	忌	<u>7</u>	<b>A</b>
to avoid, jealous, to fear, to prohibit, death anniversary					
to abhor					

792	际	ji4	際	<u>7</u>	<b>B</b>
border, edge, boundary, between, among, interval, while					
joint between walls					

793	季	ji4	季	<u>8</u>	<b>A</b>
season, period, end, youngest among the brothers					
young rice (grain) plant					

794	剂	ji4	劑	<u>8</u>	<b>B</b>
dose (medicine), medicine, drug, chemical					
to cut evenly					

795	济	ji4	濟	<u>9</u>	<b>A</b>
to aid, to ferry, to ford, to benefit, to succeed					
Shirakawa(p154)– to ferry, to ford. Gu(p936)– originally a name of a river OR to ford. Henshall(p275)– clear pure water, thus settled, succeeded. In any case, current meanings are extended meanings.					

796	既	ji4	既	<u>9</u>	<b>A</b>
already, since, both					
finished eating					

797	继	ji4	繼	<u>10</u>	<b>A</b>
to continue, to succeed, then, afterwards					
to join threads					

798	寄	ji4	寄	<u>11</u>	<b>B</b>
to lodge, to mail, to send, to entrust, to depend on					
Gu (p1332)– to lodge. Henshall (p199)– to seek protection in someone's house. Shirakawa (p67)– to depend on					

799	疾	ji5	疾	<u>10</u>	<b>A</b>
sickness, disease, to hate, to envy, swift					
arrow wound					

800	加	jia1	加	<u>5</u>	<b>A</b>
to add, to increase, plus					
Henshall (p131)– add strength to an argument by adding one's own words. Gu (p205)– say something in exaggeration. Shirakawa (p028)– a religious practice to increase the yield.					

801	夹	jia1/2	夾	<u>6</u>	<b>A</b>
to press from either side, between, to mix, to be sandwiched, clip/hold between					
to press or support from either side					

802	佳	jia1	佳	<u>8</u>	<b>B</b>
excellent, good					
unchanging					

803	家	jia1	家	<u>10</u>	<b>A</b>
home, family, domestic, scholars, specialists					
home					

804	嘉	jia1	嘉	<u>14</u>	<b>A</b>
excellent, to praise					
to have a good time					

805	甲	jia3	甲	<u>5</u>	<b>A</b>
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armor, shell, first of 10 heavenly stems (十天干), first, best				
Zuo(p402)– pattern of armor. Shirakawa(p130)– pattern on turtle shell. Henshall(p397), Gu(p165)– case of seed. In any case, the meanings are closely connected to 'shell, armor'.				

806	假	jia3/4	假	<u>11</u>	<b>B</b>
fake, false, artificial, to borrow, if/vacation, holiday					
Henshall(p193)– skilled impersonator. Shirakawa(p028)– a mask (fake face). Gu(p1275)– to depend on.					

807	价	jia4	價	<u>6</u>	<b>B</b>
price, value					
unchanging					

808	驾	jia4	駕	<u>8</u>	<b>B</b>
to harness, to drive, to ride, prefixed word denoting respect					
to harness					

809	架	jia4	架	<u>9</u>	<b>C</b>
frame, framework, to support					
n/a					

810	嫁	jia4	嫁	<u>13</u>	<b>B</b>
to marry a husband, to impute blame, etc. to another					
to marry a husband					

811	稼	jia4	稼	<u>15</u>	<b>B</b>
to sow grain, grain, crops					
(ripe) crop					

812	尖	jian1	尖	<u>6</u>	<b>C</b>
point (of needle), sharp, shrewd, pointed					



n/a					
813	奸	jian1	奸	<u>6</u>	<b>B</b>
traitor, crafty and evil, villain					
to offend					
813.1	姦	jian1	姦	<u>6</u>	<b>A</b>
adultery, rape					
unchanging					
814	殲	jian1	殲	<u>7</u>	<b>B</b>
to annihilate, to destroy					
unchanging					
815	堅	jian1	堅	<u>7</u>	<b>B</b>
strong, solid, firm, unyielding, resolute					
firm ground					
816	間	jian1/4	間	<u>7</u>	<b>A</b>
between, among, space, room/ interstice, separate					
interstice					
817	肩	jian1	肩	<u>8</u>	<b>B</b>
shoulder, to shoulder					
more or less unchanging					
818	艱	jian1	艱	<u>8</u>	<b>A</b>
difficult, hard, hardship					
ground which is hard to cultivate					
819	監	jian1/4	監	<u>10</u>	<b>A</b>
to supervise, to inspect, prison, supervisor/ancient govt. office name					
Originally a person looking at the reflection of himself on water.					

820	兼	jian1	兼	<u>10</u>	<b>A</b>
double, twice, simultaneous, both, and					
to have two grain plants in one hand					

821	渐	jian1/4	漸	<u>11</u>	<b>A</b>
to imbue, to soak, to reach (of water)/gradually					
proper noun (name of a river), current meaning by sound-loan					

822	煎	jian1	煎	<u>13</u>	<b>B</b>
to pan fry, to decoct					
to decoct					

823	拣	jian3	揀	<u>8</u>	<b>C</b>
to pick up, to sort out, to choose					
n/a					

824	茧	jian3	繭	<u>9</u>	<b>A</b>
cocoon					
unchanging					

825	俭	jian3	儉	<u>9</u>	<b>B</b>
frugal, thrifty					
modest, restraint, not necessarily connected to money					

826	捡	jian3	撿	<u>10</u>	<b>B</b>
to pick up, to collect, to gather					
cupping one hand in the other in front of one's chest to express respect (拱手)					

827	检	jian3	檢	<u>11</u>	<b>B</b>
to check, to examine, to inspect, to restrict					
a book label					

828	减	jian3	減	<u>11</u>	<b>A</b>
to decrease, to reduce, to subtract, to diminish					
Gu(p1304)– water diminishes. Henshall(p207)– a small amount of water, symbolising reduction and decrease. Shirakawa(p121)– dip a religious halberd in water, thus: to diminish the effect of the ritual.					

829	剪	jian3	剪	<u>11</u>	<b>B</b>
to cut with scissors, scissors					
unchanging					

830	简	jian3	簡	<u>13</u>	<b>A</b>
simple, brief, bamboo writing tablet, letter					
bamboo writing tablet					

831	见	jian4/xian4	見	<u>4</u>	<b>A</b>
to see, to meet/to appear					
unchanging					

832	件	jian4	件	<u>6</u>	<b>B</b>
item, component, matter					
Henshall(p205)– a person leading a cow away, having selected and purchased it. Gu(p282)– to dissect a cow.					

833	建	jian4	建	<u>8</u>	<b>A</b>
to establish, to found, to set up, to build, to suggest					
possibly 'to punt a boat'.					

834	荐	jian4	薦	<u>9</u>	<b>A</b>
to recommend					
cattle feeding on grass.					

835	贱	jian4	賤	9	<b>B</b>
inexpensive, lowly					
to break shell-money with a axe					

836	剑	jian4	劍	9	<b>A</b>
double-edged sword					
unchanging					

837	健	jian4	健	10	<b>B</b>
healthy, to invigorate, to strengthen, to be good at, liable					
healthy, strong					

838	舰	jian4	艦	10	<b>C</b>
warship					
n/a					

839	践	jian4	踐	12	<b>B</b>
to fulfill (promise, etc.), to tread, to trample					
to tread, to trample					

840	鉴	jian4	鑒	13	<b>A</b>
example, head, mirror, to view, to reflect, take note of					
reflection in water, later in a metal mirror					

841	键	jian4	鍵	13	<b>B</b>
key					
metal instrument/device (possibly on a horse cart)					

842	箭	jian4	箭	15	<b>A</b>
arrow					
bamboo arrow. More or less unchanging					

843	江	jiang1	江	6	<b>A</b>
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river (usually large river)
Propernoun- the Yangzte River, possibly 江 is a loan word from non-Han ethnic people.

844	将	jiang1/4	將	9	<b>A</b>
will, to use, to take, to checkmate, to nourish/general, to command					
to make religious offering (meat)					

845	姜	jiang1	薑	9	<b>C</b>
ginger					
n/a					

846	浆	jiang1	漿	10	<b>A</b>
starch paste, broth, serum, to starch					
a kind of edible thick fluid.					

847	僵	jiang1	僵	15	<b>B</b>
rigid, deadlock, stiff, numb					
to fall (face up)					
847.1	僵	jiang1	殭	15	<b>C</b>
stiff corpse					
n/a					

848	疆	jiang1	疆	19	<b>A</b>
border, boundary, limit					
border (of farm)					

849	讲	jiang3	講	6	<b>B</b>
to speak, to explain, a speech, as to, to pay particular attention to					
Shirakawa(p143)- to speak. Henshall(p210)- something built of (clarifying) words, i.e. an argument, speech, etc.					
Gu(332)- to make peace, to reconcile.					

850	奖	jiang3	獎	9	<b>B</b>
prize, award, encouragement, to encourage, to praise					
Shirakawa(p225)– to encourage the spirits in eating sacrificial meat. Gu(p916)– voice which is used to command dogs. Henshall(p451)– offer meat to a dog.					

851	桨	jiang3	槳	10	<b>C</b>
oar, paddle					
n/a					

852	匠	jiang4	匠	6	<b>B</b>
craftsman					
carpenter					

853	降	jiang4/xiang2	降	8	<b>A</b>
to drop, to fall, to descend/to surrender, to defeat					
to come down from above (ladder, hill, etc.)					

854	酱	jiang4	醬	13	<b>A</b>
paste of fermented soya bean, marinate in soya paste, paste, jam					
meat sauce					

855	交	jiao1	交	6	<b>A</b>
to deliver, to turn over, to make friends, to intersect, to pay money, to have sex					
originally a pictograph of 'a person sitting with crossed					

856	郊	jiao1	郊	8	<b>B</b>
outskirts, suburbs					
unchanging					

857	浇	jiao1	澆	9	<b>B</b>
to pour liquid, to irrigate, to water, to cast, to mould					

to water					
858	娇	jiao1	嬌	<u>9</u>	<b>B</b>
lovable, pampered, tender, delicate, frail, spoiled					
lovable					
859	骄	jiao1	驕	<u>9</u>	<b>B</b>
proud, arrogant, severe, harsh					
large horse					
860	胶	jiao1	膠	<u>10</u>	<b>B</b>
glue, gum, to stick					
sticky substance made of animal skin, etc.					
861	椒	jiao1	椒	<u>12</u>	<b>B</b>
pepper, chilli					
pepper					
862	焦	jiao1	焦	<u>12</u>	<b>A</b>
burnt, scorched, worried, anxious					
burnt					
863	蕉	jiao1	蕉	<u>15</u>	<b>B</b>
banana					
Abaca, banana not introduced to China till later.					
864	嚼	jiao2/jue2	嚼	<u>20</u>	<b>B</b>
to chew					
unchanging					
865	角	jiao3/jue2	角	<u>7</u>	<b>A</b>
horn, angle, corner/role (theater), to compete, musical note					
a pictograph of a horn					

866	狡	jiao3	狡	<u>9</u>	<b>B</b>
craftly, cunning, sly					
young and strong dogs					

867	饺	jiao3	餃	<u>9</u>	<b>C</b>
dumplings					
n/a					

868	绞	jiao3	絞	<u>9</u>	<b>B</b>
to twist, to entangle, to wring, to hang, to turn					
to strangle					

869	较	jiao3	較	<u>10</u>	<b>A</b>
comparatively, to compare, rather, fairly					
(symmetrical) cross-spars built out from the shaft of a carriage					

870	脚	jiao3	腳	<u>11</u>	<b>B</b>
foot, (lower) leg, base					
(lower) leg					

871	搅	jiao3	攪	<u>12</u>	<b>B</b>
to mix, to stir, to disturb, to annoy					
to disturb (with hand)					

872	缴	jiao3	繳	<u>16</u>	<b>B</b>
to hand in, to hand over					
raw silk thread, all modern meanings result from borrowing					

873	叫	jiao4	叫	<u>5</u>	<b>B</b>
to shout, to call, to ask, to order, by, to be known as					
to shout					



874	轿	jiao4	轎	<u>10</u>	<b>C</b>
a sedan chair, a palanquin, a litter					
n/a					

875	教	jiao4/1	教	<u>11</u>	<b>A</b>
teaching, religion/to teach					
to teach					

876	阶	jie1	階	<u>6</u>	<b>B</b>
step, stairs, rank					
step, stairs					

877	皆	jie1	皆	<u>9</u>	<b>A</b>
all, every, entire					
unchanging					

878	接	jie1	接	<u>11</u>	<b>B</b>
to receive, to answer phone, to meet, to connect, take over					
Henshall (p227), Gu(1222) -to join hands. Shirakawa (p260) - to connect (with deity).					

879	揭	jie1	揭	<u>12</u>	<b>B</b>
lift off (a cover), to open, to peel off, to divulge					
to raise something up high e.g. flag					

880	街	jie1	街	<u>12</u>	<b>B</b>
street					
unchanging					

881	节	jie2	節	<u>5</u>	<b>A</b>
festival, node, joint, section, to economize, moral integrity					
bamboo joints					

882	劫	jie2	劫	<u>7</u>	<b>B</b>
to rob, to plunder, to seize by force, to coerce, calamity					
to coerce					

883	杰	jie2	傑	<u>8</u>	<b>B</b>
hero, heroic					
Shirakawa(p110) – an outstanding criminal. Henshall(p388) – outstanding person. Gu(576) – outstanding.					

884	洁	jie2	潔	<u>9</u>	<b>B</b>
clean, pure					
clean, more or less unchanging					

885	结	jie2/1	結	<u>9</u>	<b>B</b>
knot, bond, to tie, to bind, to form, to close/to bear fruit					
to tie, to bind					

886	捷	jie2	捷	<u>11</u>	<b>B</b>
victory, triumph, quick, nimble, prompt, to win					
captures, war loot					

887	截	jie2	截	<u>14</u>	<b>B</b>
section, to cut off (length), to intercept, to end					
to cut off					

888	竭	jie2	竭	<u>14</u>	<b>B</b>
to exhaust					
to carry on one's back, current meaning by sound-loan from 渴					

889	姐	jie3	姐	<u>8</u>	<b>B</b>
elder sister, young woman					

originally -'mother'

890	解	jie3/4	解	13	<b>A</b>
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to separate, dissolve, solve, remove, explain, to relieve oneself/ to convoy

to dissect a cow, or to cut off the horns of cow

891	介	jie4	介	4	<b>A</b>
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to intervene, to lie between, to mediate, shell, armor

a person wearing armor

892	戒	jie4	戒	7	<b>A</b>
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to swear off, to warn against, to give up, commandment

Gu(p363)– carry a weapon to guard. Henshall(p338),  
Shirakawa(p37)– weapon indicates a threat, thus to  
'command', 'commandment'.

893	届	jie4	届	8	<b>B</b>
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to arrive at (place or time), period, to become due

Shirakawa(p38)– to bury underground, thus 'to arrive'.  
Henshall(p300)– a sick/injured person moving along slowly,  
but eventually arrives. Gu(p745)– has a similar view, which  
is 'obstructed movement'.

894	界	jie4	界	9	<b>B</b>
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boundary, scope, extent, circles, group, to delimit

boundary

895	借	jie4	借	10	<b>B</b>
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to lend, to borrow, to make an excuse, to make use of

to borrow, to lend

896	巾	jin1	巾	3	<b>A</b>
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towel, kerchief, turban, cloth

a piece of cloth worn for decoration, the meaning is more or less unchanging

897	斤	jin1	斤	<u>4</u>	<b>A</b>
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weight equals to 0.5 kilogram

a pictograph of an axe

898	今	jin1	今	<u>4</u>	<b>A</b>
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today, modern, present, current, this, recent

Zuo(p131)– to shut up. Gu(p98)– person drinks from a jar. Shirakawa(p147)– jar with a stopper. Henshall(p35)– to cover. All agree that modern meanings are borrowings.

899	金	jin1	金	<u>8</u>	<b>A</b>
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gold, metal, money

metal (gold, copper, etc.)

900	津	jin1	津	<u>9</u>	<b>A</b>
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saliva, sweat, a ferry crossing, a ford (river crossing)

a river crossing

901	筋	jin1	筋	<u>12</u>	<b>B</b>
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muscle, vein, tendon, fibers resembling a tendon

tendon

902	仅	jin3	僅	<u>4</u>	<b>B</b>
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only, barely, merely

unchanging

903	紧	jin3	緊	<u>10</u>	<b>B</b>
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tight, strict, urgent, near, short of money, to tighten

Henshall(p376)– threads tangled in a tight knot. Gu(p1036)– to straighten threads tightly.

904	锦	jin3	錦	<u>13</u>	<b>B</b>
brocade, embroidered work, brilliant					
brocade					

905	谨	jin3	謹	<u>13</u>	<b>B</b>
cautious, respectful, sincerely					
Shirakawa (p94) – respectful. Gu (p1665) – cautious. More or less unchanging.					

906	尽	jin4	盡	<u>6</u>	<b>A</b>
to use up, to end, to exhaust, exhausted, to the limit, all					
a empty container, leading to 'use up'					
906.1	尽	jin3	儘	<u>6</u>	<b>C</b>
to the utmost					
n/a					

907	进	jin4	進	<u>7</u>	<b>A</b>
to enter, to move forwards, to recommend, to introduce					
to move forwards					

908	近	jin4	近	<u>7</u>	<b>B</b>
near, close to, approximately, intimate, to approach					
near					

909	劲	jin4/jing4	勁	<u>7</u>	<b>B</b>
strength, energy, enthusiasm/sturdy, strong, powerful					
strong (bow)					

910	晋	jin4	晉	<u>10</u>	<b>A</b>
to advance, to proceed, to move					
put arrows in a container					

911	浸	jin4	浸	<u>10</u>	<b>A</b>
to immerse, to soak, to permeate					
unchanging					

912	禁	jin4/1	禁	<u>13</u>	<b>B</b>
to forbid, to detain, royal residence/to endure, withstand					
Shirakawa(p94)– forbidden forest. Gu(p1556)– forbidden sacred burial ground with trees林. Henshall(p203)– however sees 林 is used phonetically, thus 'abstain for religious reasons'.					

913	茎	jing1	莖	<u>8</u>	<b>B</b>
stalk, stem					
unchanging					

914	京	jing1	京	<u>8</u>	<b>A</b>
capital					
a pictograph of a watch tower or a house on hill					

915	经	jing1	經	<u>8</u>	<b>A</b>
sacred book, to pass through, to undergo, to manage, longitude, warp of a fabric					
warp (lengthwise threads)					

916	惊	jing1	驚	<u>11</u>	<b>B</b>
to be frightened, to be surprised					
(horse) to be frightened.					

917	晶	jing1	晶	<u>12</u>	<b>A</b>
crystal, bright, glittering					
Gu(1418), Shirakawa(p222-223)– three/multiple stars. Henshall(p449)– many points of light. Zuo(p330-331)– three/multiple suns. All theories are virtually identical.					

918	睛	jing1	睛	13	<b>B</b>
eye, pupil of the eye					
pupil of the eye, more or less unchanging					

919	精	jing1	精	14	<b>B</b>
essence, energy, semen, a spirit, perfected, elite, smart, intensive					
polished/pure rice					

920	井	jing3	井	4	<b>A</b>
well					
unchanging					

921	颈	jing3	頸	11	<b>B</b>
neck					
unchanging					

922	景	jing3	景	12	<b>B</b>
bright, circumstance, scenery, scene, to admire					
Henshall (p143) – open to sun. Shirakawa (p105), Gu (p1419) – sun ray.					

923	警	jing3	警	19	<b>B</b>
to alert, to warn, police, alert, agile, an alarm					
speak cautiously and respectfully					

924	径	jing4	徑	8	<b>B</b>
path, diameter, direct, straight					
Henshall (p266), Shirakawa (p101) – small direct road. Gu (p664) – (small) foot path.					

925	净	jing4	淨	8	<b>A</b>
clean, clear, completely, only, net					
clear, clean (water)					

926	竞	jing4	競	10	<b>A</b>
to compete, to contend					
unchanging					

927	竟	jing4	竟	11	<b>A</b>
unexpectedly, to go so far as to, to complete, in the end					
Shirakawa(p88)– end of a prayer (using melody). Gu(p1300)– end of a song/melody. Zuo(p42)– thinks the etymology is 'play music', and then extended to 'music ends'. All very similar.					

928	敬	jing4	敬	12	<b>A</b>
to respect, to venerate, to salute, to offer					
Henshall(p266)– force (hand holds a stick) somebody to speak respectfully. Gu(p1378)– holding a stick to herd sheep, a serious work. Shirakawa(p105)– to hit a 羌 (barbarian, graphically similar to 羊sheep.) in order to show respect to the god.					

929	静	jing4	靜	14	<b>A</b>
still, calm, quiet, not moving					
Gu(p1678)– beautiful color. Henshall(p160)– beautiful green color. There are several other different theories, but this seems to be the most possible one. Since 'from the apparently universal interpretation of green as a restful color.' (Henshall, p160)					

930	境	jing4	境	14	<b>B</b>
border, boundry, place, condition, territory, circumstances					
border, boundry					

931	镜	jing4	鏡	16	<b>B</b>
mirror, lense					



(bronze) mirror, hence the 'metal' radical. More or less unchanging.

932	糾	jiu1	糾	<u>5</u>	<b>B</b>
to gather, to entangle, to correct					
threads entangled together					

933	究	jiu1	究	<u>7</u>	<b>B</b>
after all, to investigate, to study carefully					
Henshall (p73) – ferret something out. Shirakawa (p78) – squeeze into the hole.					

934	揪	jiu1	揪	<u>12</u>	<b>B</b>
to grip, to seize					
unchanging					

935	九	jiu3	九	<u>2</u>	<b>A</b>
nine					
etymology disputed. Current meaning 'nine' is a borrowing.					

936	久	jiu3	久	<u>3</u>	<b>B</b>
long time					
Henshall (p200) – person held in place for a long time. Shirakawa (p76) – dead body held by a stick, death is eternal, thus 'long time'. Unchanging.					

937	酒	jiu3	酒	<u>10</u>	<b>A</b>
alcoholic beverage					
unchanging					

938	旧	jiu4	舊	<u>5</u>	<b>A</b>
old					

Henshall(p201), Gu(p155)– current meaning is a borrowing, etymology was 'a type of bird'. Shirakawa(p77)– thinks its etymology is 'caught a bird with a trap', then 'trapped for a long time', then 'old'.

939	救	jiu4	救	<u>11</u>	<b>A</b>
to save, to rescue, to assist					
Gu(p1227)– to put a stop to. Shirakawa(p079)– beat animal hide with a stick, to save one self from evil. Henshall(p139)– demand (a cessation).					

940	就	jiu4	就	<u>12</u>	<b>B</b>
at once, only, already, to approach, engage in, to finish, to go with, concerning					
Henshall(p280)– prominent person arriving at a prominent house on a hill. Gu(p1479) has a similar theory about arriving at a very high place. Shirakawa(p200)– a sacrificial ceremony when a building is constructed, thus 'to finish'.					

941	舅	jiu4	舅	<u>13</u>	<b>B</b>
maternal uncle					
unchanging					

942	拘	ju1	拘	<u>8</u>	<b>B</b>
to adhere, to capture, to restrain, restrained, inflexible					
to capture, to restrain					

943	居	ju1	居	<u>8</u>	<b>A</b>
to reside, to occupy, to stock, residence					
a person sitting on a stool					

944	锯	ju1/4	鋸	<u>13</u>	<b>B</b>
stapling broken pieces together/saw, to cut with a saw					

saw, to cut with a saw

945 鞠 ju1 鞠 17 **B**

to bring up, to bow, ball (globe)

ball, other meanings derived from the round shape of a ball.

946 局 ju2 局 7 **B**

situation, strategy, to limit, a part of a whole, bureau

Gu(p521)– to bend the body. Shirakawa(p91)– flexed burial

947 菊 ju2 菊 11 **B**

chrysanthemum

*Dianthus superbus* 瞿麦

948 橘 ju2 橘 16 **B**

tangerine, mandarine

unchanging

949 柜 ju3 柜 8 **B**

Salix multinervis (now usually written as 榉.)

unchanging

949.1 柜 gui4 櫃 8 **C**

cupboard, cabinet, wardrobe

n/a

950 矩 ju3 矩 9 **A**

carpenter's square, rule, regulation

a man holding a carpenter's square

951 举 ju3 舉 9 **A**

to lift, enumerate, to act, action, to recommend, all

to lift with hands

952 巨 ju4 巨 4 **A**

very large, huge, tremendous, gigantic

carpenter's square

953 句 ju4 句 5 **A**

sentence, clause, phrase

originally the same character with 勾(hook). The modern meaning may derive from: in the speech where it bends or twists.

954 拒 ju4 拒 7 **B**

to resist, to repel, to refuse

to resist, more or less unchanging

955 具 ju4 具 8 **A**

tool, equipment, instrument, to possess, to provide

hands holding a kettle/food container, indicating: to provide

956 俱 ju4 俱 10 **B**

entirely, without exception

together

957 剧 ju4 劇 10 **B**

drama, play, show, severe, intense

severe, intense

958 据 ju4 據 11 **B**

to occupy, to depend on, according to, proof, evidence

to depend on

959	距	ju4	距	<u>11</u>	<b>B</b>
distance, at a distance of, to be part					
a bird's spur					

960	惧	ju4	懼	<u>11</u>	<b>A</b>
to fear					
unchanging					

961	聚	ju4	聚	<u>14</u>	<b>B</b>
to congregate, to assemble, to accumulate, to mass, to gather					
(people) gather, more or less unchanging					

962	捐	juan1	捐	<u>10</u>	<b>B</b>
to contribute, to donate, contribution, tax, to abandon					
to abandon					

963	卷	juan3/4	卷	<u>8</u>	<b>B</b>
to roll up, to coil, to roll, a roll/chapter, examination paper, book, file					
to roll, to coil. The meaning of 'book, paper' derived from 'scroll'.					

964	倦	juan4	倦	<u>10</u>	<b>B</b>
tired, weary					
tired. More or less unchanging					

965	绢	juan4	絹	<u>10</u>	<b>B</b>
thick, loosely woven silk					
unchanging					

966	决	jue2	決	<u>6</u>	<b>B</b>
breach (dike), to decide, conclude, to determine, definitely					
breach (dike)- intentionally or naturally					

967	觉	jue2/jiao4	覺	<u>9</u>	<b>B</b>
to feel, to awaken, to realise, aware/ a nap, a sleep					
to learn by looking, thus to 'remember, realise, etc.' 'Sleep' is in fact the opposite meaning.					

968	绝	jue2	絕	<u>9</u>	<b>A</b>
to cut short/disappear, utmost, absolutely, by no means, uncompromising, poem					
to cut thread					

969	掘	jue2	掘	<u>11</u>	<b>B</b>
to dig, to excavate					
unchanging					

970	军	jun1	軍	<u>6</u>	<b>A</b>
army, military					
Gu(p336), Henshall(p142) – carts drawn into a cricle to form a protected encampment. Shirakawa(p100) – cart with a flag. In any case, it refers to the 'military'.					

971	均	jun1	均	<u>7</u>	<b>A</b>
equal, even, all , uniform					
flat, even (ground)					

972	君	jun1	君	<u>7</u>	<b>A</b>
monarch, lord, gentleman, ruler, you(respectful)					
leader, ruler					

973	菌	jun1/4	菌	<u>11</u>	<b>B</b>
bacteria, germ/mushroom, fungi					
mushroom, fungi					

974	俊	jun4	俊	<u>9</u>	<b>B</b>
smart, eminent, talented, handsome, good looking					

smart, eminent, talented

975	卡	ka3/qia3	卡	<u>5</u>	<b>C</b>
to stop, to block/to be stuck, customs, a clip, a fastener, checkpoint					
n/a					

976	开	kai1	開	<u>4</u>	<b>B</b>
to open, to start, to write, to operate, to shoot, to turn on, etc.					
to open the door					

977	凱	kai3	凱	<u>8</u>	<b>B</b>
victorious, triumphant					
triumphant music played after a victory, etc.					

978	慨	kai3	慨	<u>12</u>	<b>B</b>
generous, angry, sad, emotional					
angry, emotional					

979	刊	kan1	刊	<u>5</u>	<b>B</b>
to print, to publish, publication, periodical, to revise					
to cut, to hew. Gu(p13)– to cut the wrong character on the bamboo tablet, thus 'to revise.' Shirakawa(p50)– to cut woodblock for printing purpose.					

980	堪	kan1	堪	<u>12</u>	<b>B</b>
to endure, may, can					
Henshall (p352), Gu(1363)– raised ground. Shirakawa(p55)– underground kiln, thus 'to endure'.					

981	砍	kan3	砍	<u>9</u>	<b>C</b>
to chop					
n/a					

982	看	kan4/1	看	<u>9</u>	<b>B</b>
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to see, to regard as, give it a try, depend on/to watch, to guard
to look into the distance

983	康	kang1	康	<u>11</u>	<b>A</b>
healthy, peaceful, abundant					
rice-bran. Original character for 糠.					

984	糠	kang1	糠	<u>17</u>	<b>B</b>
husk, bran of rice					
unchanging					

985	抗	kang4	抗	<u>7</u>	<b>B</b>
to resist, to fight, to defy, anti-					
resist with hand					

986	炕	kang4	炕	<u>8</u>	<b>B</b>
a heatable brick bed					
to dry through heat					

987	考	kao3	考	<u>6</u>	<b>A</b>
to investigate, to verify, to test, (dead) male ancestor					
old man					

988	烤	kao3	烤	<u>10</u>	<b>C</b>
to roast, to bake					
n/a					

989	靠	kao4	靠	<u>15</u>	<b>B</b>
to depend upon, lean on, near, by, to support					
two things back to back, other meanings are extended					

990	科	ke1	科	<u>9</u>	<b>B</b>
branch, section, division, rules, to mete out, to levy, an action in the opera					
to measure grain, other meanings are extended meanings					



991	棵	ke1	棵	<u>12</u>	<b>C</b>
classifier for trees, etc.					
n/a					

992	颗	ke1	顆	<u>14</u>	<b>B</b>
classifier for small objects, etc.					
a small head, modern meanings are extended meanings					

993	壳	ke2/qiao4	殼	<u>7</u>	<b>A</b>
shell/hard carapace, crust					
to knock (something hard)					

994	咳	ke2/hai1	咳	<u>9</u>	<b>B</b>
cough/sound of sighing					
The original character for 孩(child laughing), the meaning 'cough' was conveyed by a different character 亥欠 back then. Thus 亥欠 became 咳, 咳 became 孩 (Gu p851). In this sense, the original meaning should be 'cough'.					

995	可	ke3	可	<u>5</u>	<b>A</b>
able to, may, to approve, certainly, to suit, very, however					
Gu(p141)– to sing. Shirakawa(p28)– intense praying, to ask for, or rather make the deity fulfill one's prayer.					

996	渴	ke3	渴	<u>12</u>	<b>A</b>
thirsty, to crave					
thirsty					

997	克	ke4	克	<u>7</u>	<b>A</b>
to be able to, to subdue, to restrain, to overcome, gram					

Shirakawa(p145) – a carving knife with handle, the knife should be very sharp, thus 'to be able to, to overcome'.  
 Gu(p386) – a hand holding a weapon, thus 'to overcome'.

997. 1	克	ke4	剋	<u>7</u>	<b>C</b>
to subdue, to overthrow					
n/a					

998	刻	ke4	刻	<u>8</u>	<b>B</b>
quarter (hour), moment, to carve, to engrave, to cut, oppressive, serious					
to cut, to carve					

999	客	ke4	客	<u>9</u>	<b>A</b>
customer, visitor, guest, stranger, objective, a person					
the person who visits a building, i.e. visitor, guest					

1000	课	ke4	課	<u>10</u>	<b>B</b>
subject, course, class, lesson, to levy					
carry out investigation or test					

1001	肯	ken3	肯	<u>8</u>	<b>A</b>
to agree, to consent, to be ready, willing					
original meaning was 'tendon', current meanings are thought to be borrowings					

1002	垦	ken3	墾	<u>9</u>	<b>B</b>
to reclaim land					
unchanging					

1003	恳	ken3	懇	<u>10</u>	<b>B</b>
earnest					
unchanging					

1004	坑	keng1	坑	<u>7</u>	<b>B</b>
pit, hole, to bury alive, to entrap					
hole, pit					

1005	空	kong1/4	空	<u>8</u>	<b>A</b>
air, empty, free time, in vain/to empty, emptied, leisure					
hollow space					

1006	孔	kong3	孔	<u>4</u>	<b>A</b>
hole, opening					
Gu(p126)– child sucking the nipple, thus 'nipple opening'. Henshall(p397)– child emerging through a hole, thus 'vaginal opening'. In either case, 'opening'.					

1007	恐	kong3	恐	<u>10</u>	<b>A</b>
afraid, frightened, to fear					
unchanging					

1008	控	kong4	控	<u>11</u>	<b>B</b>
to charge, to control, to sue					
to draw a bow					

1009	口	kou3	口	<u>3</u>	<b>A</b>
mouth, opening					
mouth. Although Shirakawa in his various writings considers it can represent either 'mouth', or 'a religious container', depending on the context.					

1010	扣	kou4	扣	<u>6</u>	<b>B</b>
knot, to detain, to deduct, to cover, to fasten, to hit 'hand' over 'mouth', original meaning probably related to 'to stop, to detain (a horse)					
1010.1	扣	kou4	釦	<u>6</u>	<b>B</b>
(metal) button					
opening of metal accessory					

1011	寇	kou4	寇	<u>11</u>	<b>A</b>
bandit, invader, to invade					
to invade (a house, etc.), more or less unchanging					

1012	枯	ku1	枯	<u>9</u>	<b>B</b>
dried up, dry, dull					
to dry (plant, etc.)					

1013	哭	ku1	哭	<u>10</u>	<b>A</b>
to cry, to weep					
to cry, to weep.					

1014	苦	ku3	苦	<u>8</u>	<b>B</b>
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bitter, hardship, pain, to suffer, painstaking
bitter taste plant

1015	库	ku4	庫	<u>7</u>	<b>B</b>
warehouse, storehouse					
storehouse for chariot and similar.					

1016	裤	ku4	褲	<u>12</u>	<b>C</b>
trousers, pants					
n/a					

1017	酷	ku4	酷	<u>14</u>	<b>B</b>
ruthless, relentless, exceedingly, cool					
strong spirit, liquor					

1018	夸	kua1	夸	<u>6</u>	<b>A</b>
to boast, to exaggerate, to praise					
loud music					
1018.1	夸	kua1	誇	<u>6</u>	<b>B</b>
to boast, to exaggerate, to praise					
to boast					

1019	垮	kua3	垮	<u>9</u>	<b>C</b>
collapse					
n/a					

1020	挎	kua4	挎	<u>9</u>	<b>C</b>
to carry					
n/a					

1021	跨	kua4	跨	<u>13</u>	<b>B</b>
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to step across, to stride over, to span, to ride (horse)
to stride over

1022	块	kuai4	塊	<u>7</u>	<b>B</b>
lump, trunk, piece, colloquial word for yuan (1 RMB)					
lump of earth					

1023	快	kuai4	快	<u>7</u>	<b>B</b>
fast, quick, soon, quick-witted, sharp, forthright, pleased					
pleased					

1024	宽	kuan1	寬	<u>10</u>	<b>B</b>
wide, broad, width, to loosen, tolerant, well-off					
Henshall (p354), Gu (p1142) – big house. Shirakawa (p56) – to lose consciousness, feel totally relaxed in a temple, thus to 'to loosen'.					

1025	款	kuan3	款	<u>12</u>	<b>A</b>
section, paragraph, funds, to treat well, sign and seal					
originally related to religious ceremony					

1026	筐	kuang1	筐	<u>12</u>	<b>C</b>
basket					
n/a					

1027	狂	kuang2	狂	<u>7</u>	<b>A</b>
mad, crazy, wild, violent, haughty					
mad dog					

1028	旷	kuang4	曠	<u>7</u>	<b>B</b>
to waste, to truant, vast, spacious, free from worries					

bright and clear (of sun)

1029	况	kuang4	況	<u>7</u>	<b>A</b>
moreover, situation, to compare					
Henshall (p371), Gu (p486) – icy cold water.					

1030	矿	kuang4	礦	<u>8</u>	<b>B</b>
ore, mine					
unchanging					

1031	框	kuang4	框	<u>10</u>	<b>C</b>
frame, casing, fig. framework, template, to frame, to restrict					
n/a					

1032	亏	kui1	虧	<u>3</u>	<b>B</b>
deficit, to have a deficit, to damage, luckily					
to have a deficit (in life energy)					

1033	葵	kui2	葵	<u>12</u>	<b>B</b>
sunflower, etc.					
Malva verticillata					

1034	愧	kui4	愧	<u>12</u>	<b>B</b>
ashamed					
unchanging					

1035	昆	kun1	昆	<u>8</u>	<b>A</b>
descendant, elder brother					
together					

1036	捆	kun3	捆	<u>10</u>	<b>C</b>
a bunch, tie together					
n/a					

1037	困	kun4	困	<u>7</u>	<b>A</b>
to be troubled, to trap, to surround, hard-pressed, stranded					
wooden door barrier (barring entrance)					
1037.1	困	kun4	睏	<u>7</u>	<b>C</b>
sleepy					
n/a					

1038	扩	kuo4	擴	<u>6</u>	<b>C</b>
enlarge					
n/a					

1039	括	kuo4	括	<u>9</u>	<b>B</b>
to wrap, to bind, to enclose, to include					
to bind with hand					

1040	阔	kuo4	闊	<u>12</u>	<b>A</b>
wide, broad, rich					
to keep something/somebody at a distance					

1041	垃	la1	垃	<u>8</u>	<b>C</b>
rubbish as in 垃圾, note in Taiwan it is pronounced as le4se4					
n/a					

1042	拉	la1	拉	<u>8</u>	<b>B</b>
to pull, to drag, to draw, to play instrument, to discharge					
to break something by pulling it with hand					



1043	啦	la1/la	啦	<u>11</u>	<b>C</b>
phonetic, onomat.					
n/a					

1044	喇	la3/la1	喇	<u>12</u>	<b>C</b>
phonetic, onomat.					
n/a					

1045	腊	la4	臘(腊)	<u>12</u>	<b>B</b>
the end of the lunar year, salted and smoked meat, fish					
religious sacrifice at the end of the lunar year, the meaning of 'preserved meat' derived from the sacrifice					

1046	蜡	la4	蠟	<u>14</u>	<b>C</b>
wax					
n/a					

1047	辣	la4	辣	<u>14</u>	<b>C</b>
hot, spicy, pungent, sexy					
n/a					

1048	来	lai2	來	<u>7</u>	<b>A</b>
to come, to arrive, to happen, around, ever since, next					
a pictograph of a wheat plant					

1049	赖	lai4	賴	<u>13</u>	<b>B</b>
to depend on, reliance, to disclaim, to rat (on debts), to blame					
to profit financially					

1050	兰	lan2	蘭	<u>5</u>	<b>B</b>
orchid, boneset, etc.					

orchid					
1051	拦	lan2	攔	<u>8</u>	<b>C</b>
to cut off, to hinder					
n/a					
1052	栏	lan2	欄	<u>9</u>	<b>C</b>
fence, railing, column					
n/a					
1053	蓝	lan2	藍	<u>13</u>	<b>B</b>
blue, indigo					
indigo (plant)					
1054	篮	lan2	籃	<u>16</u>	<b>B</b>
basket					
unchanging					
1055	览	lan3	覽	<u>9</u>	<b>B</b>
to look over, to view, to read					
to look over					
1056	懒	lan3	懶	<u>16</u>	<b>B</b>
lazy, inactive, tired					
lazy					
1057	烂	lan4	爛	<u>9</u>	<b>B</b>
well-cooked and soft, to rot, rotten, worn out, messy					
well-cooked and soft					
1058	滥	lan4	濫	<u>13</u>	<b>B</b>

excessive, indiscriminately
water overflow

1059	郎	lang2	郎	<u>8</u>	<b>B</b>
minister, official, a man, husband					
Gu(p732)– the original character for 廊1061, porch. Henshall(p619)– good village. The right part of the character has connection with 'building, village' instead of say, 'man'.					

1060	狼	lang2	狼	<u>10</u>	<b>A</b>
wolf					
unchanging					

1061	廊	lang2	廊	<u>11</u>	<b>B</b>
porch, corridor					
side walls of a hall					

1062	朗	lang3	朗	<u>10</u>	<b>B</b>
clear, bright, sonorous					
bright (moonlight)					

1063	浪	lang4	浪	<u>10</u>	<b>B</b>
wave, unrestrained, slutty					
wave (of water)					

1064	撈	lao1	撈	<u>10</u>	<b>C</b>
to fish up, to dredge up					
n/a					

1065	劳	lao2	勞	<u>7</u>	<b>A</b>
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to labor, to trouble, to work, merit, to reward somebody
to reward somebody for something

1066	牢	lao2	牢	<u>7</u>	<b>A</b>
firm, sturdy, pen(animals), sacrifice (livestock), prison					
pen(animals)					

1067	老	lao3	老	<u>6</u>	<b>A</b>
old, to die, venerable, experienced, always, very, tough (food)					
pictograph of an old man with a walking stick					

1068	姥	lao3/mu3	姥	<u>9</u>	<b>C</b>
grandma(maternal)/governess, old woman					
n/a					

1069	滂	lao4	滂	<u>10</u>	<b>B</b>
flooded, flood					
proper noun, name of a river, current meaning by sound-loan from 潦					

1070	勒	le4/lei1	勒	<u>11</u>	<b>A</b>
to rein in, to carve/to choke, to tighten					
making leather					

1071	了	le/liao3	了	<u>2</u>	<b>B</b>
an expletive/to finish, to end					
Henshall(p609), Shirakawa(p446) – pictograph of an armless child. Gu(p17) – pictograph of a child in swaddle					

1071.1	瞭	liao3/4	瞭	<u>2</u>	<b>C</b>
to understand/to look afar from high place					
n/a					

1072	雷	lei2	雷	<u>13</u>	<b>A</b>
thunder, terrifying, embarrassing, bomb					
thunder					

1073	垒	lei3	垒	<u>9</u>	<b>B</b>
to pile up					
unchanging					
1073.1	垒	lei3	壘	<u>9</u>	<b>B</b>
rampart, base (in baseball)					
rampart					

1074	泪	lei4	淚	<u>8</u>	<b>C</b>
tear					
n/a					

1075	类	lei4	類	<u>9</u>	<b>B</b>
type, category, similar, like, to resemble					
Shirakawa(p451)- religious sacrifice using dog and rice. Henshall(p185)- a mythical beast. The current meaning may be borrowings.					

1076	累	lei4/3	綫	<u>11</u>	<b>B</b>
tired, weary, to wear out, to work hard/to accumulate, to pile up, to repeat					
to pile up					
1076.1	累	lei2	纜	<u>11</u>	<b>B</b>
rope, to fasten, to bind					
rope, to bind (to make a rope)					

1077	冷	leng3	冷	<u>7</u>	<b>B</b>
cold, lonely, cold in manner, rare, sudden, unpopular					

cold					
1078	厘	li2	厘(釐)	<u>9</u>	<b>A</b>
unit for length, weight, etc., centi-					
to thresh (grain)					
1079	狸	li2	狸	<u>10</u>	<b>C</b>
wild cat, fox					
n/a					
1080	离	li2	離	<u>10</u>	<b>A</b>
to leave, to depart, to go away, from					
oriole, to catch a oriole					
1081	梨	li2	梨	<u>11</u>	<b>B</b>
pear					
unchanging					
1082	犁	li2	犁	<u>11</u>	<b>B</b>
plow, to plow					
unchanging					
1083	璃	li2	璃	<u>14</u>	<b>C</b>
colored glaze as in 琉璃, glass as in 玻璃					
n/a					
1084	黎	li2	黎	<u>15</u>	<b>B</b>
black, Li ethnic group, many, numerous					
(too disputed to be useful)					
1085	礼	li3	禮	<u>5</u>	<b>A</b>

gift, propriety, etiquette, ceremony, rite					
Henshall(p125)– act with propriety in a religious rite. Gu(p200), Shirakawa(p452)– religious ceremony, rite.					

1086	李	li3	李	<u>7</u>	<b>B</b>
plum					
unchanging					

1087	里	li3	里	<u>7</u>	<b>A</b>
500 meters, hometown, village, neighborhood, administrative unit					
village, neighborhood					
1087.1	里	li3	裡/裏	<u>7</u>	<b>A</b>
lining, interior, inside, internal					
lining(clothes)					

1088	理	li3	理	<u>11</u>	<b>B</b>
texture, order, essence, reason, logic, science, to pay attention, manage					
to cut/process jade (needs to pay attention doing such a task)					

1089	力	li4	力	<u>2</u>	<b>A</b>
power, force, strength, vigor					
Zuo(p58), Shirakawa(p449), Gu(p15)– pictograph of a plow. Henshall(p20)– pictograph of an arm with bulging biceps. Both can relate to strength.					

1090	历	li4	曆	<u>4</u>	<b>A</b>
calendar					
unchanging					
1090.1	历	li4	歷	<u>4</u>	<b>A</b>
to experience, to undergo, all, each, every					

Gu(p68), Zuo(p77) – trail among the rice plants, thus 'to undergo'. Henshall(p186) – trail of rice plants, thus 'regular path', leading to 'career path/history'.  
Shirakawa(p455) – military resume.

1091	厉	li4	厲	<u>5</u>	<b>A</b>
severe, serious, harsh, cruel					
whetstone					

1092	立	li4	立	<u>5</u>	<b>A</b>
to set up, to stand, standing, at once, survival					
a man standing on ground					

1093	丽	li4	麗	<u>7</u>	<b>A</b>
beautiful					
double/multiple deers (or deer antlers), 'beautiful' may be an extended meaning, since deer is a symbol of beauty.					

1094	励	li4	勵	<u>7</u>	<b>B</b>
to exhort, to encourage, to stimulate, strive with effort					
Henshall(p614) – strive with effort, to encourage is the causative equivalent. Thus more or less unchanging.					

1095	利	li4	利	<u>7</u>	<b>A</b>
advantage, benefit, profit, sharp, favorable, interest(bank)					
Henshall(p183) – reaping the harvest, let to 'profit' on the one hand and 'sharp' on the other					

1096	例	li4	例	<u>8</u>	<b>B</b>
example, precedent, rule, custom, routine					
a line/group of people					



1097	隶	li4	隸	<u>8</u>	<b>A</b>
to subordinate to, to attach to, slave or servant					
Shirakawa(p454)– a person with attached filth, thus 'slave, servant'. Gu(p743)– a person who butchers hunted game, thus 'slave, servant'. Henshall(p616)– obtain something pledged, i.e. a slave.					

1098	栗	li4	栗	<u>10</u>	<b>A</b>
chestnut					
unchanging					
1098.1	栗	li4	慄	<u>10</u>	<b>C</b>
to tremble					
n/a					

1099	粒	li4	粒	<u>11</u>	<b>B</b>
a grain, a granule					
a grain (of rice, etc)					

1100	连	lian2	連	<u>7</u>	<b>B</b>
even, including, join, to link, successively, company (soldiers)					
Henshall(p186)– succession of moving vehicles. Gu(p412)– man pulls cart/vehicle. Shirakawa(p456)– a transportation vehicle.					

1101	怜	lian2	憐	<u>8</u>	<b>B</b>
to pity, to feel tender regard for					
more or less unchanging					

1102	帘	lian2	帘/簾	<u>8</u>	<b>B</b>
hanging screen, curtain					
unchanging					

1103	莲	lian2	蓮	<u>10</u>	<b>B</b>
lotus					
unchanging					

1104	联	lian2	聯	<u>12</u>	<b>B</b>
to ally, to unite, to join					
(decorative) threads go through the ear, to join					

1105	廉	lian2	廉	<u>13</u>	<b>B</b>
incorrupt, inexpensive					
Shirakawa(p456) – corner by the wall, leads to 'stick to the corner', then 'incorrupt'. Gu(p1637) – corner of building					

1106	镰	lian2	鎌	<u>18</u>	<b>B</b>
sickle					
unchanging					

1107	脸	lian3	臉	<u>11</u>	<b>C</b>
face					
n/a					

1108	练	lian4	練	<u>8</u>	<b>A</b>
to practice, to train, skilled					
to soften and whiten raw silk by boiling, boiled silk					

1109	炼	lian4	煉/鍊	<u>9</u>	<b>B</b>
to refine, to smelt, to burn, to polish one's words					
to smelt (metal)					

1110	恋	lian4	戀	<u>10</u>	<b>C</b>
to feel attached to, long for, love					
n/a					

1111	链	lian4	鏈	<u>12</u>	<b>B</b>
chain					
lead (ore), later people see it as 'metal'+ 'to connect', thus the new meaning 'metal chain', then 'chain' in general					

1112	良	liang2	良	<u>7</u>	<b>A</b>
good, fine, good natured, very (much), A- (grades)					
Shirakawa(p447), Henshall(p184)- sifting, thus 'selecting the good'. Zuo(p556)- aroma from the pot, thus 'good'.					

1113	凉	liang2/4	涼	<u>10</u>	<b>B</b>
cool, cold, discouraged, disappointed/to cool down					
Henshall(p610)- cool water. Gu(p1119), Shirakawa(p447)- alcohol mixed with water, thus 'insipid'.					

1114	梁	liang2	樑	<u>11</u>	<b>A</b>
beam of roof, bridge, ridge					
bridge					

1115	粮	liang2	糧	<u>13</u>	<b>B</b>
grain, food, provisions					
unchanging					

1116	梁	liang2	梁	<u>13</u>	<b>B</b>
high quality grain					
unchanging					

1117	两	liang3	兩	<u>7</u>	<b>A</b>
both, two, some, a few, a tael, 50 grams					
of disputed etymology, however, most agree that it is a picture of two things next to each other, hence the current meanings					

1118	俩	liang3/lia3	倆	<u>9</u>	<b>C</b>
trick/two, both					
n/a					

1119	亮	liang4	亮	<u>9</u>	<b>A</b>
light, bright, luminous, to show, to be clear					
bright					

1120	谅	liang4	諒	<u>10</u>	<b>B</b>
to forgive, to presume, to suppose					
integrity					

1121	辆	liang4	輛	<u>11</u>	<b>C</b>
classifier for vehicles, vehicles					
n/a					

1122	量	liang4/2	量	<u>12</u>	<b>A</b>
capacity, quantity, amount, to estimate/ to measure					
Shirakawa(p448), Zuo(332)– to measure with a sack. Henshall(p184)– heavy sack of something on the ground, indicating a completed measure. Gu(p1417)– a measuring tool.					

1123	辽	liao2	遼	<u>5</u>	<b>B</b>
distant, far					

unchanging					
1124	疗	liao2	療	<u>7</u>	<b>B</b>
to treat, to heal					
unchanging					
1125	僚	liao2	僚	<u>14</u>	<b>B</b>
bureaucracy					
unchanging					
1126	料	liao4	料	<u>10</u>	<b>A</b>
material, stuff, feed, to expect, to anticipate, to guess					
to measure (rice)					
1127	列	lie4	列	<u>6</u>	<b>B</b>
to arrange, to line up, to take in, row, line, sort, each					
to cut off bones, to butcher					
1128	劣	lie4	劣	<u>6</u>	<b>B</b>
inferior, of low quality					
'to lack' plus 'strength', thus 'lack of strength'.					
1129	烈	lie4	烈	<u>10</u>	<b>B</b>
ardent, intense, fierce, upright, achievements					
fierce fire					
1130	猎	lie4	獵	<u>11</u>	<b>A</b>
hunting					
unchanging					
1131	裂	lie4	裂	<u>12</u>	<b>B</b>

to split, to crack, a crack					
Henshall(p617)– careful cutting of cloth in order to make clothes. Shirakawa(p456)– to rip open cloth. In either case, it is obvious to see the connection between the etymology and modern day meanings.					

1132	邻	lin2	鄰	<u>7</u>	<b>A</b>
neighbor, adjacent, close to, neighboring					
Shirakawa(p450–451)– a taboo place. Henshall(p612), Gu(p466)– (five) houses forming a village.					

1133	林	lin2	林	<u>8</u>	<b>A</b>
woods, forest, a collection of, a great body of					
woods, forest					

1134	临	lin2	臨	<u>9</u>	<b>A</b>
to face, close to, to arrive, to copy, to be (just) about to					
to look down at					

1135	淋	lin2/4	淋	<u>11</u>	<b>B</b>
to soak, to drip, to wet/to filter					
to drip					

1136	伶	ling2	伶	<u>7</u>	<b>B</b>
clever, actor, actress					
musician					

1137	灵	ling2	靈	<u>7</u>	<b>A</b>
quick, alert, effective, spirit, supernatural, coffin, departed soul					
rite involving shamaness, possibly had something to do with 'rain'					

1138	铃	ling2	鈴	<u>10</u>	<b>A</b>
bell					
unchanging					

1139	陵	ling2	陵	<u>10</u>	<b>A</b>
mound, tomb, hill, mountain					
a high hill, coming down from a high hill or going up a high hill. In any case, it leads to the current meanings.					

1140	零	ling2	零	<u>13</u>	<b>B</b>
zero, fractional, remnant, to fall down, to flow down					
falling rain (drizzle)					

1141	龄	ling2	齡	<u>13</u>	<b>B</b>
age, years					
age. More or less unchanging					

1142	岭	ling3	嶺	<u>8</u>	<b>B</b>
mountain range, mountain ridge					
mountain with path(s)					

1143	领	ling3	領	<u>11</u>	<b>B</b>
neck, collar, vital point, to lead, to occupy, receive					
neck					

1144	另	ling4	另	<u>5</u>	<b>A</b>
other, another, separate, separately					
pictograph of a scapula used in divination					

1145	令	ling4/3	令	<u>5</u>	<b>A</b>
to order, to cause, command, season, good/a ream of paper					

Henshall (p185), Gu (p179) – person kneeling to hear orders.  
 Zuo (p133) – person kneeling to give orders. Shirakawa (p452) –  
 person kneeling to hear the deities.

1146	溜	liu1/4	溜	<u>13</u>	<b>B</b>
to slip, to escape in stealth/rapids, surroundings					
proper noun, name of a river					

1147	刘	liu2	劉	<u>6</u>	<b>B</b>
surname Liu					
to kill					

1148	留	liu2	留	<u>10</u>	<b>A</b>
to retain, to stay, to remain, to keep, to preserve					
Henshall (p253) – fasten horse's bit. Shirakawa (p445) – to store water near the farm. Gu (p1101) – leftover grains in the farm after harvest.					

1149	流	liu2	流	<u>10</u>	<b>A</b>
to flow, to spread, to circulate, to move, class, group					
flow of water					

1150	榴	liu2	榴	<u>14</u>	<b>C</b>
pomegranate as in 石榴					
n/a					

1151	柳	liu3	柳	<u>9</u>	<b>A</b>
willow					
unchanging					

1152	六	liu4	六	<u>4</u>	<b>A</b>
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six
pictograph of a tent-like building, current meaning is a borrowing.

1153	龙	long2	龍	<u>5</u>	<b>A</b>
Chinese dragon, imperial, dinosaur					
Chinese dragon					

1154	聾	long2	聾	<u>11</u>	<b>A</b>
deaf, hard of hearing					
unchanging					

1155	笼	long2/3	籠	<u>11</u>	<b>B</b>
basket, cage/to include, to encompass					
bamboo container/basket					

1156	隆	long2/1	隆	<u>11</u>	<b>A</b>
grand, intense, prosperous, to rise/onomatopoeia.					
Henshall (p608) – grow upward to a height. Gu (p1345) – high and grand. Zuo (p544) – high peak. Shirakawa (p445) – deity descends, which is grand and prosperous.					

1157	拢	long3	攏	<u>8</u>	<b>C</b>
to gather, to approach, to add, to tie					
n/a					

1158	垄	long3	壟	<u>8</u>	<b>B</b>
ridge (of farm)					
high ground					

1159	搂	lou1/3	樓	<u>12</u>	<b>B</b>
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to solicit, to gather, to pull, to collect/to hug, to embrace

to pull by hand

1160	楼	lou2	樓	13	<b>B</b>
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storied building, floor, tower

storied building, tower, more or less unchanging

1161	漏	lou4	漏	14	<b>B</b>
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funnel, to leak, to omit, to forget, to divulge

rain water leaking through roof

1162	驴	lu:2	驢	7	<b>B</b>
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donkey

unchanging

1163	旅	lu:3	旅	10	<b>A</b>
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travel, to travel, troops, brigade, to do things together

people gather under a banner, other meanings are extended meanings.

1164	屢	lu:3	屢	12	<b>B</b>
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time and again, repeatedly

original meaning similar to 樓, storied building.

1165	律	lu:4	律	9	<b>A</b>
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law, rule, music, to discipline, a form of Chinese poetry

Henshall (p314) – the prescribed path to follow. Gu (p890) – to punt a boat, same as 建.

1166	虑	lu:4	慮	10	<b>A</b>
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to think over, to consider, to worry about, anxiety

to consider

1167	率	lu:4/shuai4	率	<u>11</u>	<b>A</b>
ratio, frequency/to lead, rash, frank, generally					
Henshall (p252) – bits of thread. In very early stage became 'twist threads into rope'. Shirakawa (p287) – to squeeze water out of a rope. Gu (p1304) – to tension a rope.					

1168	绿	lu:4	綠	<u>11</u>	<b>B</b>
green					
unchanging					

1169	濾	lu:4	濾	<u>13</u>	<b>C</b>
to filter					
n/a					

1170	掠	lu:e4	掠	<u>11</u>	<b>B</b>
to rob, to plunder, to sweep past, to beat					
to rob					

1171	略	lu:e4	略	<u>11</u>	<b>B</b>
simple, brief, strategy, summary, slightly, omission, to rob					
Henshall (p252) – boundary of fields. Gu (p1249), Shirakawa (p444) – to set boundary of fields.					

1172	芦	lu2	蘆	<u>7</u>	<b>B</b>
reed					
unchanging					

1173	炉	lu2	爐	<u>8</u>	<b>C</b>
a stove					
n/a					

1174	虜	lu3	虜	<u>8</u>	<b>B</b>
to take captive, captive					
to seize, to capture					

1175	魯	lu3	魯	<u>12</u>	<b>A</b>
crass, dull, vulgar					
Zuo(p538)– to cook fish in a pot. Gu(p1472)– cooked fish in a container. In both case, the original meaning may have been: tasty, nice.					

1176	陆	lu4	陸	<u>7</u>	<b>A</b>
shore, land					
Henshall (p183), Zuo(p539)– numerous hills, i.e. land. Gu(p524)– storied house. Shirakawa(p443)– religious tent for the descendent deity.					

1177	录	lu4	錄	<u>8</u>	<b>B</b>
records, to record, to copy					
Gu(p744)– golden color. Henshall (p188)– marks on metal. Shirakawa(p459)– to carve on metal.					

1178	鹿	lu4	鹿	<u>11</u>	<b>A</b>
deer					
unchanging					

1179	碌	lu4	碌	<u>13</u>	<b>B</b>
laborious, common, mediocrity					

multiple stones					
1180	路	lu4	路	<u>13</u>	<b>A</b>
road, path, way, means, direction					
road					
1181	露	lu4/lou4	露	<u>21</u>	<b>B</b>
dew, nectar, to reveal, to expose/to reveal, to expose					
dew					
1182	卵	luan3	卵	<u>7</u>	<b>B</b>
egg, ovum, spawn, testicles					
egg, spawn					
1183	乱	luan4	亂	<u>7</u>	<b>A</b>
chaos, rebellion, disorderly, to confuse, rashly, lechery					
hands untying tangled threads, the etymology is quite the opposite of modern meanings.					
1184	轮	lun2	輪	<u>8</u>	<b>B</b>
wheel, disk, ring, to take turns, to rotate, by turn					
wheel					
1185	论	lun4/2	論	<u>6</u>	<b>B</b>
by, to regard, to discuss, theory, to talk, to measure/the Analects of Confucius					
to discuss					
1186	罗	luo2	羅	<u>8</u>	<b>A</b>
net, to collect, to catch, to sift, to display, light silk					
to catch bird with net, the net used to catch bird					
1186.1	罗	luo2/1	囉	<u>8</u>	<b>C</b>

subordinate in a gang/to chat, talkative					
n/a					

1187	萝	luo2	蘿	<u>11</u>	<b>B</b>
a kind of creeping plant, a wisteria					
unchanging					

1188	锣	luo2	鑼	<u>13</u>	<b>C</b>
gong					
n/a					

1189	箩	luo2	籬	<u>14</u>	<b>C</b>
(bamboo) basket					
n/a					

1190	骡	luo2	騾	<u>14</u>	<b>B</b>
mule					
unchanging					

1191	螺	luo2	螺	<u>17</u>	<b>C</b>
spiral shell, conch					
n/a					

1192	络	luo4	絡	<u>9</u>	<b>B</b>
small net, net-like, entangle, to wrap around					
thick thread					

1193	骆	luo4	駱	<u>9</u>	<b>A</b>
camel as in 骆驼					
a white horse with black mane					

1194	落	luo4/la4	落	<u>12</u>	<b>B</b>
to fall, to drop, to settle down, to write/leave behind					
to fall (leaves, etc.)					

1195	妈	ma1	媽	<u>6</u>	<b>C</b>
mother					
n/a					

1196	蚂	ma1/3/4	螞	<u>9</u>	<b>C</b>
螞蟻 (ant), etc.					
n/a					

1197	麻	ma2	麻	<u>11</u>	<b>A</b>
hemp, sesame, spotty, tingling, pockmarked, numb					
hemp					

1198	马	ma3	馬	<u>3</u>	<b>A</b>
horse					
unchanging					

1199	码	ma3	碼	<u>8</u>	<b>C</b>
a weight, number, yard, pile					
n/a					

1200	骂	ma4	罵	<u>9</u>	<b>B</b>
to scold, to swear					
unchanging					

1201	吗	ma5	嗎	<u>6</u>	<b>C</b>
particle					
n/a					

1202	埋	mai2/man2	埋	<u>10</u>	<b>A</b>
to bury/to blame (only in 埋怨)					
unchanging					

1203	买	mai3	買	<u>6</u>	<b>A</b>
to buy					
Gu(p352), Zuo(p483)– to catch shell with net. Shirakawa(p358)– to buy shell. Henshall(p55)– to exchange money for goods, or a bagful of money.					

1204	迈	mai4	邁	<u>6</u>	<b>A</b>
take a step, to stride					
to travel a distance					

1205	麦	mai4	麥	<u>7</u>	<b>A</b>
wheat, barley, oats					
to come					

1206	卖	mai4	賣	<u>8</u>	<b>A</b>
to sell, to betray, to show off, to put great effort in					
to sell					

1207	蛮	man2	蠻	<u>12</u>	<b>A</b>
barbarian, very, fairly, rough, reckless					
barbarian in the south					

1208	馒	man2	饅	<u>14</u>	<b>C</b>
steamed bread as in 馒头					
n/a					



1209	瞞	man2	瞞	<u>15</u>	<b><i>B</i></b>
to conceal the truth					
eyes half closed					

1210	滿	man3	滿	<u>13</u>	<b><i>B</i></b>
full, filled, completely, quite, to fill, be contented, haughty					
full (of water)					

1211	漫	man4	漫	<u>14</u>	<b><i>C</i></b>
free, unrestrained, to inundate					
n/a					

1212	慢	man4	慢	<u>14</u>	<b><i>B</i></b>
slow, to postpone					
to neglect					

1213	芒	mang2	芒	<u>6</u>	<b><i>B</i></b>
awn (botany), tip (of a blade), a type of grass					
awn (botany)					

1214	忙	mang2	忙	<u>6</u>	<b><i>C</i></b>
busy, hurry					
n/a					

1215	盲	mang2	盲	<u>8</u>	<b><i>B</i></b>
blind					
unchanging					

1216	茫	mang2	茫	<u>9</u>	<b><i>C</i></b>
vague, vast					
n/a					

1217	猫	mao1	貓	<u>11</u>	<b>A</b>
cat					
unchanging					

1218	毛	mao2	毛	<u>4</u>	<b>A</b>
hair, fertility, dime, gross, unprocessed, little, scared, careless					
hair					

1219	矛	mao2	矛	<u>5</u>	<b>A</b>
spear					
unchanging					

1220	茅	mao2	茅	<u>8</u>	<b>B</b>
couch grass, thatch					
unchanging					

1221	茂	mao4	茂	<u>8</u>	<b>B</b>
luxuriant, abundant					
luxuriant (of plants)					

1222	冒	mao4	冒	<u>9</u>	<b>A</b>
to emit, to brave, to risk, to disguise					
original character for 帽- helmet, hat.					

1223	贸	mao4	貿	<u>9</u>	<b>A</b>
commerce, to trade					
unchanging					

1224	帽	mao4	帽	<u>12</u>	<b>C</b>
hat, cap					

n/a					
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1225	貌	mao4	貌	<u>14</u>	<b>B</b>
appearance, feature					
(facial) appearance					

1226	么	me/ma	麼	<u>3</u>	<b>A</b>
(particle, suffix)					
a small bunch of thread					

1227	眉	mei2	眉	<u>9</u>	<b>A</b>
eyebrow, upper margin					
eyebrow					

1228	梅	mei2	梅	<u>11</u>	<b>A</b>
plum, plum flower					
unchanging					

1229	煤	mei2	煤	<u>13</u>	<b>C</b>
coal					
n/a					

1230	霉	mei2	霉/黴	<u>15</u>	<b>B</b>
fungi, moldy					
unchanging					

1231	每	mei3	每	<u>7</u>	<b>A</b>
each, every					
Henshall (p58) – rich growing plant. Zuo (p426), Gu (p446), Shirakawa (p413) – woman with beautiful hair pins.					

1232	美	mei3	美	<u>9</u>	<b>A</b>
beautiful, beauty, nice, good, proud with oneself					
beautiful, beauty					

1233	妹	mei4	妹	<u>8</u>	<b>A</b>
younger sister					
unchanging					

1234	闷	men1/men4	悶	<u>7</u>	<b>B</b>
stuffy, shut indoors, to smother, to cover tightly/melancholy					
stuffy feeling in heart- melancholy					

1235	门	men2	門	<u>3</u>	<b>A</b>
door, gateway, opening, family, sect, school, category, knack					
pictograph of a double doored gate					

1236	们	men2	們	<u>5</u>	<b>C</b>
plural marker					
n/a					

1237	萌	meng2	萌	<u>11</u>	<b>B</b>
to sprout, sprout-like, cute and innocent					
to sprout					

1238	蒙	meng2	蒙	<u>13</u>	<b>A</b>
to cover, to receive, uneducated, ignorant					
name of plant. Current meanings all derived from 冡 originally. Thus they are all borrowings with regard to 蒙.					
1238.1	蒙	meng1	矇	<u>13</u>	<b>B</b>
be dizzy, to deceive, to cheat, lucky guess					

ignorance (of children)

1239	盟	meng2	盟	<u>13</u>	<b>A</b>
oath, to pledge, to ally, covenant, league, union					
oath					

1240	猛	meng3	猛	<u>11</u>	<b>B</b>
ferocious, fierce, abrupt, suddenly, work hard					
ferocious (dog)					

1241	孟	meng4	孟	<u>8</u>	<b>A</b>
first month, eldest child					
a child and a basin = give the newborn baby a bath					

1242	梦	meng4	夢	<u>11</u>	<b>A</b>
dream, fantasy, to dream					
a person lying on bed, dreaming, more or less unchanging					

1243	眯	mi1/mi2	眯	<u>11</u>	<b>B</b>
to squint, take a nap/blind by dust, etc.					
blind by dust, etc.					

1244	迷	mi2	迷	<u>9</u>	<b>A</b>
lost, to bewilder, crazy about, fan, enthusiast					
lost (one's way)					

1245	谜	mi2	謎	<u>11</u>	<b>B</b>
riddle, puzzle, enigma, mystery					
riddle, puzzle					

1246	米	mi3	米	<u>6</u>	<b>A</b>
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rice, rice-like grain or food
more or less unchanging

1247	密	mi4	密	<u>11</u>	<b>A</b>
secret, confidential, close, intimate, thick, dense					
Shirakawa(p415)– secret ritual. Henshall(p309)– mountains clustered tightly together, forming a secretive domain.					

1248	蜜	mi4	蜜	<u>14</u>	<b>B</b>
honey, nectar, sweet, good friend					
honey					

1249	眠	mian2	眠	<u>10</u>	<b>C</b>
sleep					
n/a					

1250	绵	mian2	綿	<u>11</u>	<b>B</b>
silk floss, unending, soft and weak, mild					
silk floss					

1251	棉	mian2	棉	<u>12</u>	<b>C</b>
cotton					
n/a					

1252	免	mian3	免	<u>7</u>	<b>A</b>
to exempt, to remove, to avoid, to excuse, to spare					
Henshall(p591)– to give birth, original character for 娩. Gu(p470)– hat, then 'to remove hat'. Shirakawa(p420) agrees on both theories.					

1253	勉	mian3	勉	<u>9</u>	<b>B</b>
to exhort, to make an effort					
unchanging					

1254	面	mian4	面	<u>9</u>	<b>A</b>
side, surface, aspect, top, face, to face					
Henshall (p119), Shirakawa (p420) – mask. Gu (p816), Zuo (p419) – face.					
1254.1	面	mian4	麵/麪	<u>9</u>	<b>B</b>
noodles, flour					
flour					

1255	苗	miao2	苗	<u>8</u>	<b>B</b>
sprout, sprout like, infant of animal, descendant, Miao ethnic group, an omen					
sprout (in farm)					

1256	描	miao2	描	<u>11</u>	<b>C</b>
to depict, to trace (a drawing), to copy					
n/a					

1257	秒	miao3	秒	<u>9</u>	<b>B</b>
second (time), angle (1/60 of a degree), very fast					
beard of grain					

1258	妙	miao4	妙	<u>7</u>	<b>C</b>
clever, wonderful					
n/a					

1259	庙	miao4	廟	<u>8</u>	<b>A</b>
temple, shrine, monastery					
shrine (of one's ancestors)					

1260	灭	mie4	滅	<u>5</u>	<b>B</b>
to extinguish, to overthrow (a regime), to kill					
Henshall (p590) – destroy water (–supply)					

1261	蔑	mie4	蔑	<u>14</u>	<b>A</b>
to slight, to belittle, nothing					
tired eyes (of a military personnel)					

1262	民	min2	民	<u>5</u>	<b>A</b>
the people, nationality, citizen, civilian					
slave					

1263	敏	min3	敏	<u>11</u>	<b>A</b>
quick, nimble, agile, clever					
deftness (of hands)					

1264	名	ming2	名	<u>6</u>	<b>A</b>
name, noun, place (e.g. among winners), famous					
name					

1265	明	ming2	明	<u>8</u>	<b>A</b>
clear, light, bright, to make clear, to understand, next, clever, eyesight					
light, bright					

1266	鸣	ming2	鳴	<u>8</u>	<b>A</b>
to cry (birds, etc.), to make sounds, to say					
to cry (birds)					

1267	命	ming4	命	<u>8</u>	<b>A</b>
life, fate, order, command, to command					



command, to command					
1268	摸	mo1/2	摸	<u>13</u>	<b>C</b>
to feel with hand, to touch, to grope/to imitate					
n/a					
1269	模	mo2/mu2	模	<u>14</u>	<b>B</b>
to imitate, model, norm/pattern, mold					
(wooden) model					
1270	膜	mo2	膜	<u>14</u>	<b>B</b>
membrane, film					
unchanging					
1271	摩	mo2	摩	<u>15</u>	<b>B</b>
to rub, to scrape, to touch					
to rub with hand					
1272	磨	mo2/mo4	磨	<u>16</u>	<b>B</b>
be fretful, to delay, to grind, to rub, be troubled, grindstone					
to grind, grindstone					
1273	魔	mo2	魔	<u>20</u>	<b>B</b>
devil, magical, mysterious					
devil					
1274	抹	mo3/4/ma1	抹	<u>8</u>	<b>C</b>
to smear, to wipe, to erase/to plaster, to turn					
n/a					
1275	末	mo4	末	<u>5</u>	<b>A</b>

end, tip, inessential detail, powder, opera role(old man)
tip of tree

1276	没	mo4/mei2	沒	<u>7</u>	<b>A</b>
to sink, to disappear, to end, to confiscate, not, negative prefix					
to sink					

1277	沫	mo4	沫	<u>8</u>	<b>B</b>
foam, suds					
proper noun, name of a river					

1278	脉	mo4	脈	<u>9</u>	<b>B</b>
arteries and veins, pulse, mountain range					
arteries and veins					

1279	莫	mo4	莫	<u>10</u>	<b>A</b>
do not, there is none who					
sunset					

1280	漠	mo4	漠	<u>13</u>	<b>B</b>
desert, unconcerned, indifferent					
desert					

1281	墨	mo4	墨	<u>15</u>	<b>A</b>
ink, ink color, to ink, writing, knowledge					
ink					

1282	默	mo4	默	<u>16</u>	<b>B</b>
silent, write from memory					
Henshall(p593), Gu(p1885)- silent (dog). Shirakawa(p422)- silent prayer with burying dogs.					

1283	谋	mou2	謀	<u>11</u>	<b>B</b>
to plan, to seek, to plot, plan, scheme					
to consult					

1284	某	mou3	某	<u>9</u>	<b>A</b>
some, a certain somebody or something					
pictograph of a plum tree					

1285	母	mu3	母	<u>5</u>	<b>A</b>
female, mother					
pictograph of woman with nipples, unchanging					

1286	亩	mu3	畝	<u>7</u>	<b>A</b>
Chinese land measure					
ridge of farm					

1287	木	mu4	木	<u>4</u>	<b>A</b>
tree, wood, naivete, numb					
pictograph of a tree					

1288	目	mu4	目	<u>5</u>	<b>A</b>
eye, item, section, list, catalogue, order					
pictograph of an eye					

1289	牧	mu4	牧	<u>8</u>	<b>A</b>
to shepherd					
unchanging					

1290	墓	mu4	墓	<u>13</u>	<b>B</b>
tomb, grave					

unchanging

1291	幕	mu4	幕	<u>13</u>	<b>B</b>
stage curtain, tent, act of a play					
tent					

1292	慕	mu4	慕	<u>14</u>	<b>A</b>
to admire, to envy, to long for					
more or less unchanging					

1293	暮	mu4	暮	<u>14</u>	<b>C</b>
evening, sunset					
n/a					

1294	拿	na2	拿	<u>10</u>	<b>B</b>
to hold, to seize, to catch, to apprehend, to take					
to hold (with hand)					

1295	哪	na3/na	哪	<u>9</u>	<b>C</b>
how, which, particle at end of sentence					
n/a					

1296	那	na4	那	<u>6</u>	<b>B</b>
that, those, so, well					
a place where people have big beard					

1297	纳	na4	納	<u>7</u>	<b>A</b>
to store, to receive, to enjoy, to pay tax, to patch (clothes)					
wet silk, other meanings may be borrowings					

1298	乃	nai3	乃	<u>2</u>	<b>A</b>
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to be, thus, therefore, then, only					
original character for 奶- to milk, breast					

1299	奶	nai3	奶	<u>5</u>	<b>C</b>
breast, milk					
n/a					

1300	耐	nai4	耐	<u>9</u>	<b>B</b>
able to tolerate, durable, hardy, resistant					
shave off a beard (as a punishment), other meanings are extended meanings					

1301	男	nan2	男	<u>7</u>	<b>A</b>
male, man, son					
male, man, more or less unchanging					

1302	南	nan2	南	<u>9</u>	<b>A</b>
south					
original meaning disputed, the meaning 'south' is a borrowing.					

1303	难	nan2/nan4	難	<u>10</u>	<b>A</b>
difficult, difficulty, to bother/disaster, distress, to scold					
Henshall (p301), Gu (p1168) – a type of bird, modern meanings are borrowings.					

1304	囊	nang2	囊	<u>22</u>	<b>B</b>
sack, purse, pocket (for money), pod					
sack, more or less unchanging					

1305	挠	nao2	撓	<u>9</u>	<b>B</b>
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to scratch, to bend, to submit to superior force
to stir, to mix

1306	恼	nao3	惱	<u>9</u>	<b>B</b>
to get angry, to worry					
to get angry					

1307	脑	nao3	腦	<u>10</u>	<b>B</b>
brain, head, IQ, brain-like i.e. jelly-like					
brain					

1308	闹	nao4	鬧	<u>8</u>	<b>B</b>
noisy, to make noise, to quarrel, to joke, to experience, to do					
to make noise, to quarrel					

1309	内	nei4	內	<u>4</u>	<b>A</b>
inside, inner, interior					
inside, go inside, more or less unchanging					

1310	嫩	nen4	嫩	<u>14</u>	<b>C</b>
tender, delicate, light (color), inexperienced, unskilled					
n/a					

1311	能	neng2	能	<u>10</u>	<b>A</b>
can, may, capable, energy, able					
pictograph of a bear					

1312	尼	ni2	尼	<u>5</u>	<b>B</b>
Buddhist nun (transliteration)					
original meaning disputed, current meaning merely a transliteration					

1313	呢	ni2/ne	呢	<u>8</u>	<b>C</b>
woolen material/question particle					
n/a					

1314	泥	ni2/ni4	泥	<u>8</u>	<b>B</b>
mud, clay, paste, pulp/to plaster, restrained					
Gu(p716) – name of a river. Shirakawa(p324) – mud. Henshall(p519) – gives both theories.					

1315	你	ni3	你	<u>7</u>	<b>C</b>
you					
n/a					

1316	逆	ni4	逆	<u>9</u>	<b>A</b>
contrary, opposite, backwards, to oppose, to betray, to rebel					
to welcome					

1317	年	nian2	年	<u>6</u>	<b>A</b>
year, annual, age, time, period					
annual harvest					

1318	粘	nian2/zhan1	粘	<u>11</u>	<b>B</b>
sticky/to glue, to stick, to paste					
to glue, to stick, more or less unchanging					

1319	念	nian4	念	<u>8</u>	<b>A</b>
to read, to study, to read aloud, to miss, idea, remembrance					
to miss (feeling of loss)					

1320	娘	niang2	娘(孃)	<u>10</u>	<b>A</b>
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mother, young lady, old lady					
young lady					

1321	酿	niang4	釀	<u>14</u>	<b>B</b>
to ferment, to brew, to lead to, wine, stuffed vegetables					
to ferment, to brew					

1322	鸟	niao3	鳥	<u>5</u>	<b>A</b>
bird					
unchanging					

1323	尿	niao4	尿	<u>7</u>	<b>A</b>
urine, to urinate					
unchanging					

1324	捏	nie1	捏	<u>10</u>	<b>C</b>
to pinch (with one's fingers)					
n/a					

1325	您	nin2	您	<u>11</u>	<b>C</b>
you(polite form)					
n/a					

1326	宁	ning2/4	寧	<u>5</u>	<b>A</b>
peaceful/rather, to prefer					
Henshall(p535) – peaceful at home. Shirakawa(p349) – to pray peacefully					

1327	凝	ning2	凝	<u>16</u>	<b>B</b>
to congeal, to concentrate attention					
to congeal (from water to ice)					



1328	牛	niu2	牛	<u>4</u>	<b>A</b>
ox, bull, cow, stubborn, awesome					
pictograph of a ox's head					

1329	纽	niu3	紐	<u>7</u>	<b>B</b>
to turn, to wrench, knob, button, key point					
to knot thread					

1330	扭	niu3	扭	<u>7</u>	<b>C</b>
to turn, to twist, to grab					
n/a					

1331	农	nong2	農	<u>6</u>	<b>A</b>
agriculture					
unchanging					

1332	浓	nong2	濃	<u>9</u>	<b>B</b>
concentrated, dense, deep					
dense (dew)					

1333	弄	nong4/long4	弄	<u>7</u>	<b>A</b>
to do, to manage, to play with, to handle/alley					
to play with (jade toy)					

1334	女	nu:3	女	<u>3</u>	<b>A</b>
female, woman, daughter					
pictograph of a woman, more or less unchanging					

1335	奴	nu2	奴	<u>5</u>	<b>A</b>
slave, servant					

unchanging					
1336	努	nu3	努	<u>7</u>	<b>C</b>
to exert, to strive					
n/a					
1337	怒	nu4	怒	<u>9</u>	<b>B</b>
angery, anger, rage, raging					
unchanging					
1338	暖	nuan3	暖	<u>13</u>	<b>B</b>
warm, to heat, genial					
warm					
1339	挪	nuo2	挪	<u>9</u>	<b>C</b>
to shift, to move					
n/a					
1340	欧	ou1	歐	<u>8</u>	<b>A</b>
Europe (proper noun) (transliteration)					
to vomit					
1341	偶	ou3	偶	<u>11</u>	<b>B</b>
idol, accidental, pair, mate					
idol (religious)					
1342	趴	pa1	趴	<u>9</u>	<b>C</b>
to lie on one's stomach					
n/a					
1343	爬	pa2	爬	<u>8</u>	<b>C</b>

to crawl, to climb					
n/a					

1344	怕	pa4	怕	<u>8</u>	<b>B</b>
to fear, to be afraid, cannot withstand, be afraid					
letting things take their own course					

1345	拍	pai1	拍	<u>8</u>	<b>A</b>
to pat, to clap, to slap, something used to pat, to film, to photograph					
to hit with hand					

1346	排	pai2	排	<u>11</u>	<b>B</b>
a line, to arrange, to line up, to drain, to push, platoon, raft					
to push away, to push apart with hands					

1347	牌	pai2	牌	<u>12</u>	<b>C</b>
playing card, game pieces, signboard, plate, medal					
n/a					

1348	派	pai4	派	<u>9</u>	<b>B</b>
clique, type, group, to dispatch, to assign					
branch (of water)					

1349	攀	pan1	攀	<u>19</u>	<b>B</b>
to climb up (also figuratively), to hold onto, to involve					
to climb up					

1350	盘	pan2	盤	<u>11</u>	<b>A</b>
dish, to check, to transfer, to coil, food (a dish)					
water basin					

1351	判	pan4	判	<u>7</u>	<b>B</b>
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to judge, to sentence, distinct
to cut (cow) in half

1352	盼	pan4	盼	<u>9</u>	<b>B</b>
to see, to hope for, to long for, to expect					
distinct eyes (of black and white)					

1353	叛	pan4	叛	<u>9</u>	<b>B</b>
to betray, to rebel, to revolt					
more or less unchanging					

1354	乓	pang1	乓	<u>6</u>	<b>C</b>
onomat. Bang					
n/a					

1355	旁	pang2	旁	<u>10</u>	<b>A</b>
beside, other, side, radical of characters					
side (of a well)					

1356	胖	pang4	胖	<u>9</u>	<b>B</b>
fat, chubby					
half of a sacrifice (e.g. half of a lamb, etc.)					

1357	抛	pao1	抛	<u>7</u>	<b>B</b>
to throw, to toss, to abandon					
to throw away, i.e. to abandon					

1358	袍	pao2	袍	<u>10</u>	<b>B</b>
gown					
more or less unchanging					

1359	跑	pao3	跑	<u>12</u>	<b>C</b>
to run, to escape, race					
n/a					

1360	泡	pao4/pao1	泡	<u>8</u>	<b>B</b>
bubble, blister, to soak, to pick up (a girl), puffed, swollen, spongy					
bubble					

1361	炮	pao4/2	炮	<u>9</u>	<b>B</b>
gun, cannon, firecracker, to copulate/to broil, to roast					
to cover meat in mud and then bake					

1362	陪	pei2	陪	<u>10</u>	<b>B</b>
to accompany, to keep somebody company					
a range of hills					

1363	培	pei2	培	<u>11</u>	<b>B</b>
to cultivate, to earth up, to nourish					
to earth up					

1364	赔	pei2	賠	<u>12</u>	<b>C</b>
to lose in trade, to pay damage					
n/a					

1365	佩	pei4	佩	<u>8</u>	<b>A</b>
to respect, to wear (belt, etc.)					
to wear (belt, etc.)					
1365.1	佩	pei4	珮	<u>8</u>	<b>C</b>
jade ornaments					
n/a					

1366	配	pei4	配	<u>10</u>	<b>A</b>
to distribute, to mate, to marry, to mix, to match, to deserve, to exile					
to distribute wine, some scholars believe it indicates marriage					

1367	噴	pen1/4	噴	<u>12</u>	<b>B</b>
to puff, to spout, to spray/in season(minor meaning)					
to sneeze or to puff					

1368	盆	pen2	盆	<u>9</u>	<b>A</b>
basin, pot, bowl					
unchanging					

1369	朋	peng2	朋	<u>8</u>	<b>A</b>
friend, to make friend with					
two string of shells, a counter for money					

1370	棚	peng2	棚	<u>12</u>	<b>B</b>
shed, canopy, shack					
Henshall (p500) – trellis. Gu(p1388) – a type of multi-storied building.					

1371	蓬	peng2	蓬	<u>13</u>	<b>B</b>
a type of grass, fuzzy or messy(hair, etc.)					
a type of grass					

1372	膨	peng2	膨	<u>16</u>	<b>C</b>
swollen					
n/a					

1373	捧	peng3	捧	<u>11</u>	<b>C</b>
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to hold up with both hands, to offer, to praise, to flatter					
n/a					

1374	碰	peng4	碰	13	<b>C</b>
to bump, to touch, to meet up with					
n/a					

1375	批	pi1	批	7	<b>B</b>
to hit, to chip, to comment, to criticize, tier, large quantity					
to hit with hand/palm					

1376	披	pi1	披	8	<b>B</b>
to separate, to open, to put on, to spread out					
to separate (with hand)					

1377	劈	pi1/3	劈	15	<b>B</b>
to chop, right in front of, hit by thunder/to split, to divide					
to chop (with knife, etc.)					

1378	皮	pi2	皮	5	<b>A</b>
leather, skin, fur, skin-like matter, surface, naughty					
to skin (not skin itself though)					

1379	疲	pi2	疲	10	<b>B</b>
weary, tired					
unchanging					

1380	脾	pi2	脾	12	<b>B</b>
spleen					
unchanging					

1381	匹	pi3	匹	4	<b>A</b>
one (of a pair), equal to, classifier for horses, cloth, etc.					
Gu(p73)– pictograph of a cloth. Henshall(p554)– equal length of cloth.					

1382	僻	pi4	僻	15	<b>B</b>
remote, secluded, unusual, unusual personality					
crooked person (literally or metaphorically)					

1383	偏	pian1	偏	11	<b>B</b>
to slant, prejudiced, informal, purposely, unfortunately					
to slant					

1384	篇	pian1	篇	15	<b>B</b>
sheet, piece of writing					
writings on bamboo sheet					

1385	片	pian4	片	4	<b>A</b>
thin piece(disc, sheet, movie, etc.), division, to slice, partial, one-sided					
wood chip					

1386	骗	pian4	騙	12	<b>C</b>
to cheat, to trick					
n/a					

1387	漂	piao1/3/4	漂	14	<b>B</b>
to float, to drift, to bleach, to rinse, pretty(only in 漂亮)					
to float					

1388	飘	piao1	飄	15	<b>B</b>
to float (in wind)					



whirlwind					
1389	票	piao4	票	<u>11</u>	<b>B</b>
bank note, ticket, a vote, hostage, amateur Beijing opera					
leaping flame					
1390	撇	pie1/3	撇	<u>14</u>	<b>B</b>
to abandon, to scoop/a type of stroke in kanji, to throw					
to throw					
1391	拼	pin1	拼	<u>9</u>	<b>C</b>
to piece together, to stake all, adventurous, to spell					
n/a					
1392	苹	pin2/ping2	蘋	<u>8</u>	<b>B</b>
clover/clover					
unchanging					
1392.1	苹	ping2	苹	<u>8</u>	<b>B</b>
duckweed					
unchanging					
1393	贫	pin2	貧	<u>8</u>	<b>B</b>
poor, inadequate, deficient, garrulous					
poor (lack of money)					
1394	品	pin3	品	<u>9</u>	<b>A</b>
class, goods, grade, character, variety, to sample, to comment					
Gu (p847), Henshall (p114) – three mouths. Zuo (p184), Shirakawa (p377) – three containers.					
1395	乒	ping1	乒	<u>6</u>	<b>C</b>

onomat. Ping
n/a

1396	平	ping2	平	<u>5</u>	<b>A</b>
flat, level, equal, to level, ordinary, to calm					
Henshall (p117) – flatness (of a type of water weed). Gu (p147-8) – calmness of music. Shirakawa (p391) – to cut something flat with an axe.					

1397	评	ping2	評	<u>7</u>	<b>C</b>
to discuss, to comment, to criticize, to judge					
n/a					

1398	凭	ping2	憑	<u>8</u>	<b>B</b>
to lean against, to rely on, on the basis of, proof					
to lean against					

1399	瓶	ping2	瓶	<u>10</u>	<b>A</b>
bottle, vase					
unchanging					

1400	萍	ping2	萍	<u>11</u>	<b>B</b>
duckweed					
unchanging					

1401	坡	po1	坡	<u>8</u>	<b>B</b>
slope, inclination					
slope (ground), more or less unchanging					

1402	婆	po2	婆	<u>11</u>	<b>C</b>
grandmother, mother-in-law					

n/a					
1403	迫	po4	迫	<u>8</u>	<b>B</b>
to force, to compel, pressing, urgent, to draw near					
to draw near					
1404	破	po4	破	<u>10</u>	<b>B</b>
to break, to split, to spend, to expose, damaged, to illuminate					
broken (stone, etc.)					
1405	魄	po4	魄	<u>14</u>	<b>B</b>
soul, spirit					
unchanging					
1406	泼	po5	潑	<u>8</u>	<b>C</b>
to splash, to spill, brutish					
n/a					
1407	剖	pou1	剖	<u>10</u>	<b>B</b>
to cut, to tell					
to cut					
1408	扑	pu1	撲	<u>5</u>	<b>A</b>
to hit, to assault, to pounce, to tap, to rush at something					
to hit					
1409	仆	pu1	仆	<u>4</u>	<b>B</b>
to fall forward, to fall prostrate					
unchanging					
1409.1	仆	pu2	僕	<u>4</u>	<b>A</b>
servant					

unchanging

1410	葡	pu2	葡	<u>12</u>	<b>C</b>
grapes as in 葡萄					
n/a					

1411	朴	pu3	樸	<u>6</u>	<b>B</b>
plain and simple					
unprocessed wood					

1412	普	pu3	普	<u>12</u>	<b>B</b>
general, popular, everywhere, universal					
(the sun) is everywhere					

1413	谱	pu3	譜	<u>14</u>	<b>B</b>
genealogy, chart, list, score (music), to compose, have a idea					
genealogy					

1414	铺	pu4	鋪	<u>12</u>	<b>C</b>
a bed, a store					
n/a					
1414.1	铺	pu1	鋪	<u>12</u>	<b>B</b>
to spread, to lay					
a (metal) door knocker					

1415	七	qi1	七	<u>2</u>	<b>A</b>
seven					
original character for 切( to cut), the meaning 'seven' is a borrowing.					

1416	妻	qi1/qi4	妻	<u>8</u>	<b>A</b>
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wife/to let somebody (one's daughter, etc.) get married
unchanging

1417	戚	qi1	戚	<u>11</u>	<b>A</b>
relative					
halberd, modern meaning is a borrowing					
1417.1	戚	qi1	感	<u>11</u>	<b>B</b>
grief, mourning					
unchanging					
1417.2	戚	qi1	鍼	<u>11</u>	<b>C</b>
halberd					
n/a					

1418	欺	qi1	欺	<u>12</u>	<b>B</b>
to deceive, to cheat, to insult					
to deceive, to cheat					

1419	漆	qi1	漆	<u>14</u>	<b>B</b>
paint, lacquer, to paint, to lacquer					
lacquer					

1420	齐	qi2	齊	<u>6</u>	<b>A</b>
neat, even, level with, identical, simultaneous, completed					
even, level					

1421	其	qi2	其	<u>8</u>	<b>A</b>
his, her, its, theirs, that, such					
original character for 箕, a winnowing device.					

1422	奇	qi2/ji1	奇	<u>8</u>	<b>B</b>
rare, strange, odd, weird, wonderful, very/odd (number)					

Gu(p586) – person standing on one leg. Henshall(p359) – partially agrees, but see it more as 'person standing in a twisted fashion.'

1423	騎	qi2	騎	<u>11</u>	<b>B</b>
to ride (an animal or bike), something which can be ridden					
to ride (horse)					

1424	期	qi2	期	<u>12</u>	<b>A</b>
a period of time, meet at a certain time, phase, to hope					
Henshall(p73), Shirakawa(p68) – a period of time. Gu(p1371) – to meet at a certain time.					

1425	棋	qi2	棋	<u>12</u>	<b>B</b>
chess					
unchanging					

1426	旗	qi2	旗	<u>14</u>	<b>A</b>
banner, flag					
unchanging					

1427	乞	qi3	乞	<u>3</u>	<b>C</b>
to beg					
n/a					

1428	岂	qi3	豈	<u>6</u>	<b>B</b>
interrogative particle					
original character for 凱 (triumphant music), modern meaning by borrowing					

1429	企	qi3	企	<u>6</u>	<b>A</b>
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to stand on tiptoe, to look, to hope
to stand on tiptoe

1430	启	qi3	啟	7	<b>A</b>
to open, to guide, to start, to state					
to open (a door)					

1431	起	qi3	起	10	<b>B</b>
to rise, to set out, to start, to appear, to launch, to draft, to establish, from					
to rise					

1432	气	qi4	氣	4	<b>A</b>
gas, air, smell, breath, to anger, inner energy, habit, angry, <i>Ki</i>					
vapors, air, etc.					

1433	弃	qi4	棄	7	<b>A</b>
to abandon, to throw away					
to throw away (a newborn child)					

1434	汽	qi4	汽	7	<b>B</b>
steam, vapor					
unchanging					

1435	砌	qi4	砌	9	<b>B</b>
to build by laying bricks or stones, steps					
(stone) steps					

1436	器	qi4	器	16	<b>A</b>
device, tool, utensil, organ, ability					
Shirakawa (p70) – religious utensil. Most other scholars believe that the meaning 'utensil' is merely a borrowing.					

1437	洽	qia4	洽	<u>9</u>	<b>B</b>
accord, to consult with, to negotiate					
to moisten					

1438	恰	qia4	恰	<u>9</u>	<b>C</b>
exactly, properly, just					
n/a					

1439	千	qian1	千	<u>3</u>	<b>A</b>
thousand, numerous					
thousand, more or less unchanging					
1439.1	千	qian1	韃	<u>3</u>	<b>C</b>
a swing as in 鞦韆					
n/a					

1440	迁	qian1	遷	<u>6</u>	<b>A</b>
to move, to change					
to move (to a high place)					

1441	牵	qian1	牽	<u>9</u>	<b>B</b>
to pull, to involve, to relate					
to pull (cow)					

1442	铅	qian1	鉛	<u>10</u>	<b>B</b>
lead(metal), graphite					
lead(metal)					

1443	谦	qian1	謙	<u>12</u>	<b>B</b>
modest					
unchanging					



1444	签	qian1	簽	<u>13</u>	<b>C</b>
to sign one's name					
n/a					
1444.1	签	qian1	籤	<u>13</u>	<b>B</b>
bamboo stick (divination, gambling), a label, a tag					
(small) bamboo stick					

1445	前	qian2	前	<u>9</u>	<b>A</b>
before, former, earlier, front, to go forward					
original character for 剪, scissors					

1446	钱	qian2	錢	<u>10</u>	<b>B</b>
coin, money, fee					
a type of agricultual tool, the meaning 'money' was an extended meaning, since in ancient China some coins were made in resemblance of this tool.					

1447	钳	qian2	鉗	<u>10</u>	<b>B</b>
pincers, to pinch, to restrain, to restrict					
iron pincers (used on neck as a form of punishment)					

1448	潜	qian2	潛	<u>15</u>	<b>B</b>
hidden, secret, latent, to hide, to submerge, to dive					
to move underwater, i.e. to dive					

1449	浅	qian3	淺	<u>8</u>	<b>A</b>
shallow, light color, easy, superficial					
shallow(water)					

1450	遣	qian3	遣	<u>13</u>	<b>A</b>
to dispatch, to emit					

Henshall(p391)– a gathering of followers. Gu(p1598)– a funeral procession. Shirakawa(p116–117)– military dispatch

1451	欠	qian4	欠	<u>4</u>	<b>A</b>
deficient, to owe, to lack, to yawn, to move one's body					
to yawn					

1452	歉	qian4	歉	<u>14</u>	<b>B</b>
to apologize, bad harvest					
bad harvest					

1453	枪	qiang1	槍/鎗	<u>8</u>	<b>B</b>
gun, firearm, spear					
spear					

1454	腔	qiang1	腔	<u>12</u>	<b>B</b>
cavity of body, barrel, compartment, tune, accent of speech					
cavity of body					

1455	强	qiang2/3/jiang4	強	<u>12</u>	<b>B</b>
strong, violent, better, over/forcibly/stubborn					
Shirakawa(p87)– a type of strong bow. Henshall (p28)– big, strong insect that pierces, a horsefly. Gu (p1521) – insect					

1456	墙	qiang2	牆/墙	<u>14</u>	<b>A</b>
wall					
unchanging					

1457	抢	qiang3/1	搶	<u>7</u>	<b>C</b>
to fight over, to rush, to rob, to whet/to thrust					
n/a					

1458	悄	qiao1	悄	<u>10</u>	<b>B</b>
quiet, sad					
sad					

1459	锹	qiao1	鍬(鏟)	<u>14</u>	<b>C</b>
shovel, to dig					
n/a					

1460	敲	qiao1	敲	<u>14</u>	<b>B</b>
to extort, to knock, to hit					
to knock					

1461	乔	qiao2	喬	<u>6</u>	<b>A</b>
tall, to pretend					
Gu(p276)– walk on stilts. Henshall(p75)– bent at tip.					

1462	侨	qiao2	僑	<u>8</u>	<b>B</b>
emigrant, reside abroad					
tall person, current meaning by sound-loan					

1463	桥	qiao2	橋	<u>10</u>	<b>B</b>
bridge					
Henshall(p75)– tall arched wooden structure. Shirakawa(p88–9)– tall wooden structure near the bridge. Gu(p1006)– bridge. More or less unchanging.					

1464	瞧	qiao2	瞧	<u>17</u>	<b>C</b>
look at					
n/a					

1465	巧	qiao3	巧	<u>5</u>	<b>B</b>
clever, coincidentally, skillful, timely					
skillful					

1466	茄	qie2	茄	<u>8</u>	<b>B</b>
eggplant as in 茄子, tomato as in 番茄					
stem of the lotus					

1467	且	qie3	且	<u>5</u>	<b>A</b>
momentarily, further, moreover					
Shirakawa (p210) – pictograph of a chopping board. Gu (p158) – pictograph of a penis.					

1468	切	qie4/qie1	切	<u>4</u>	<b>B</b>
serious, close to/to cut, to slice					
to cut					

1469	窃	qie4	竊	<u>9</u>	<b>B</b>
to steal, secretly, I (humble)					
to steal					

1470	侵	qin1	侵	<u>9</u>	<b>A</b>
to invade, to infringe, to approach					
etymology disputed, to infringe is an early extended meaning					

1471	亲	qin1/qing4	親	<u>9</u>	<b>A</b>
parent, kin, marriage, intimate, kiss, oneself/parents-in-law of one's offspring					
Gu (p912) – intimate. Henshall (p42) – immediate family.					

1472	芹	qin2	芹	<u>7</u>	<b>B</b>
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Chinese celery					
unchanging					

1473	琴	qin2	琴	<u>12</u>	<b>B</b>
a general term for music instruments, including <i>koto</i>					
<i>koto</i>					

1474	禽	qin2	禽	<u>12</u>	<b>A</b>
birds, fowl					
to catch, the original character for 擒.					

1475	勤	qin2	勤	<u>13</u>	<b>A</b>
diligent, industrious, frequent, regular, service, work					
(make a) effort					

1476	青	qing1	青	<u>8</u>	<b>A</b>
green or blue, greenish black, youth, green plants					
greenish color					

1477	轻	qing1	輕	<u>9</u>	<b>B</b>
light, easy, gentle, young, unstressed, unimportant, frivolous, make light of					
light (cart)					

1478	倾	qing1	傾	<u>10</u>	<b>B</b>
to incline, to overturn , to pour out, to devote					
inclined (person)					

1479	清	qing1	清	<u>11</u>	<b>B</b>
clear, still, distinct, complete, pure, innocence, to clear					
clear (water)					

1480	蜻	qing1	蜻	<u>14</u>	<b>B</b>
dragonfly as in 蜻蜓					
cricket					

1481	情	qing2	情	<u>11</u>	<b>B</b>
feeling, emotion, favor, libido, passion, situation					
feeling, emotion					

1482	晴	qing2	晴	<u>12</u>	<b>B</b>
clear, fine weather					
unchanging					

1483	顷	qing3	頃	<u>8</u>	<b>B</b>
land measure (6.67 ha), a short while, a little while ago, circa. (dates)					
person with a slumped head					

1484	请	qing3	請	<u>10</u>	<b>A</b>
to ask, to invite, would you please, to treat (to a meal etc), to request					
to have an audience with					

1485	庆	qing4	慶	<u>6</u>	<b>A</b>
to celebrate, celebration					
Gu(p310)– pictograph of a giraffe– a rare animal, worthy of celebrating. Shirakawa(p106)– the winner of the holy trial, worthy of celebrating. There are other theories, and most of them agree that the etymology was related to celebration. Unchanging.					

1486	穷	qiong2	窮	<u>7</u>	<b>B</b>
poor, to end, thoroughly, extremely, perpetually					

Henshall (p367) – uncomfortable quarters in the extreme innermost part of a cave dwelling. Gu (p510) – to the extreme (of a cave). Shirakawa (p80) – bend one's body to enter a cave.

1487	丘	qiu1	丘	<u>5</u>	<b>A</b>
mound					
unchanging					

1488	秋	qiu1	秋	<u>9</u>	<b>A</b>
autumn, harvest, year, time					
autumn (harvest time)					
1488.1	秋	qiu1	鞦	<u>9</u>	<b>C</b>
swing as in 鞦韆					
n/a					

1489	求	qiu2	求	<u>7</u>	<b>A</b>
to seek, to look for, to demand, to beseech					
original character for 裘, a fur coat.					

1490	球	qiu2	球	<u>11</u>	<b>B</b>
ball, sphere					
jade, current meaning by sound-loan from 毬					

1491	區	qu1	區	<u>4</u>	<b>A</b>
area, region, to distinguish					
Gu (p72-3) – to hide. Shirakawa (p95) – a hidden religious place. Henshall (p142) – small enclosures, indicating section.					

1492	驱	qu1	驅	<u>7</u>	<b>B</b>
to drive off, to drive, to run quickly					

to run quickly(horse)

1493	屈	qu1	屈	<u>8</u>	<b>A</b>
bent, to submit, in the wrong, feel wronged					
to bend one's tail (animal), modern meanings are extended meanings					

1494	趋	qu1	趨	<u>12</u>	<b>B</b>
to hasten, to hurry, to approach, to tend towards					
to hasten, to hurry					

1495	渠	qu2	渠	<u>11</u>	<b>B</b>
ditch					
unchanging					

1496	曲	qu3/qu1	曲	<u>6</u>	<b>A</b>
melody, song/bent, to bend, crooked, wrong					
Henshall (p76) – a carpenter's tool used in cutting curves and angles, while others see it as a crude receptacle made by bending softened wood.					

1497	取	qu3	取	<u>8</u>	<b>A</b>
to take, to get, to choose, to select, to incur					
hand taking off/hold a ear, possibly as a war trophy					

1498	去	qu4	去	<u>5</u>	<b>A</b>
to go, to leave, to remove, of the past, be apart from					
Henshall (p75) – used up and gone. Shirakawa (p80-1) – to discard. Gu (p135) – to leave through exit					

1499	趣	qu4	趣	<u>15</u>	<b>A</b>
interesting, to interest, intent, sense					



to go hurriedly

1500

卷

quan1/juan1/4

卷

11

***B***

circle, to encircle/to confine, to enclose/barn, hovel

circle, to encircle

1501	权	quan2	權	<u>6</u>	<b>B</b>
authority, power, right, temporary, to measure					
Henshall(p268), Gu(p231)– a type of tree, current meaning by borrowing.					

1502	全	quan2	全	<u>6</u>	<b>B</b>
all, entire, to complete, to perfect, completely					
a complete set of jade accessories.					

1503	泉	quan2	泉	<u>9</u>	<b>A</b>
spring					
unchanging					

1504	拳	quan2	拳	<u>10</u>	<b>B</b>
fist					
unchanging					

1505	犬	quan3	犬	<u>4</u>	<b>A</b>
dog					
unchanging					

1506	劝	quan4	勸	<u>4</u>	<b>B</b>
to advise, to urge, to exhort					
Henshall(p260)– to make efforts to achieve something. Gu(p125)– to encourage. Shirakawa(p56)– use the bird 藿 to divine					

1507	券	quan4/xuan4	券	<u>8</u>	<b>B</b>
deed, bond, ticket/arch (building)					
tally					

1508	缺	que1	缺	<u>10</u>	<b>B</b>
deficiency, lack, broken, vacant post, absent					
broken (container)					

1509	却	que4	卻	<u>7</u>	<b>B</b>
but, yet, to go back, to put off, to retreat, to decline					
Gu(p373) – feet. Henshall(p366) – leave on one's knees.					

1510	雀	que4/qiao1/3	雀	<u>11</u>	<b>A</b>
sparrow/sparrow/sparrow					
unchanging					

1511	确	que4	確(确)	<u>12</u>	<b>B</b>
certain, real, solid, firm					
solid (rock)					

1512	鵲	que4	鵲	<u>13</u>	<b>C</b>
magpie					
n/a					

1513	裙	qun2	裙	<u>12</u>	<b>B</b>
skirt					
unchanging					

1514	群	qun2	群	<u>13</u>	<b>A</b>
flock, group					
flock (of sheep)					

1515	然	ran2	然	<u>12</u>	<b>A</b>
correct, right, thus, however, -ly (adverbialize)					
the original character for 燃, to burn.					

1516	燃	ran2	燃	<u>16</u>	<b>C</b>
to burn, to light (also figurative )					
n/a					

1517	染	ran3	染	<u>9</u>	<b>B</b>
to catch (a disease), to be infected, to dye					
to dye					

1518	壤	rang3	壤	<u>20</u>	<b>B</b>
soil, earth					
(soft) soil, more or less unchanging					

1519	嚷	rang3	嚷	<u>20</u>	<b>C</b>
to shout					
n/a					

1520	让	rang4	讓	<u>5</u>	<b>B</b>
to yield, to recommend, to permit, passive tense marker					
people accusing each other					

1521	饶	rao2	饒	<u>9</u>	<b>B</b>
abundant, to add for free, to spare, despite					
abundant (of food)					

1522	扰	rao3	擾	<u>7</u>	<b>B</b>
to disturb					
unchanging					

1523	绕	rao3	繞	<u>9</u>	<b>B</b>
to wind, to move in circle, to detour, to confuse					

to wind (threads)

1524	惹	re3	惹	<u>12</u>	<b>B</b>
to vex, to stir up, to anger					
to stir up					

1525	热	re4	熱	<u>10</u>	<b>A</b>
heat, hot, to heat up, fervent, boom					
Henshall(p172)– person kneeling holding a stick, as in early methods of making fire. Gu(p1029)– person holding a torch. Shirakawa(p350)– warm weather, which is good for planting trees.					

1526	人	ren2	人	<u>2</u>	<b>A</b>
man, person, people					
unchanging					

1527	仁	ren2	仁	<u>4</u>	<b>A</b>
humane, kernel (of fruit, etc.)					
humane					

1528	忍	ren3	忍	<u>7</u>	<b>A</b>
to endure, to tolerate					
unchanging					

1529	刃	ren4	刃	<u>3</u>	<b>A</b>
edge of blade					
unchanging					

1530	认	ren4	認	<u>4</u>	<b>C</b>
to know, to admit					

n/a
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1531	任	ren4	任	<u>6</u>	<b>A</b>
to assign, to work as, to bear burden, duty, to let, no matter					
burden borne by a person					

1532	扔	reng1	扔	<u>5</u>	<b>A</b>
to throw, to discard					
unchanging					

1533	仍	reng2	仍	<u>4</u>	<b>B</b>
still, yet, to remain, to conform					
to follow, to conform					

1534	日	ri4	日	<u>4</u>	<b>A</b>
sun, day, everyday, date, copulate, Japan					
sun					

1535	荣	rong2	榮	<u>9</u>	<b>A</b>
blossom, prosper, glory, honor					
Henshall (p130), Zuo (p310), Gu (p793) – blossom. Shirakawa (p15) – dazzling campfire.					

1536	绒	rong2	絨	<u>9</u>	<b>C</b>
velvet, woolen					
n/a					

1537	容	rong2	容	<u>10</u>	<b>A</b>
to contain, to allow, to permit, appearance, look, countenance					
Gu (p1145) – to contain. Shirakawa (p434) – appearance					

1538	熔	rong2	熔	<u>14</u>	<b>C</b>
to smelt, to fuse					
n/a					

1539	融	rong2	融	<u>16</u>	<b>A</b>
to melt, to circulate, to fuse, to assimilate					
to melt					

1540	柔	rou2	柔	<u>9</u>	<b>B</b>
soft, gentle, to make soft					
soft					

1541	揉	rou2	揉	<u>12</u>	<b>C</b>
to massage, to rub					
n/a					

1542	肉	rou4	肉	<u>6</u>	<b>A</b>
meat, flesh, pulp (of a fruit), too soft(of athleticism, etc.)					
meat					

1543	如	ru2	如	<u>6</u>	<b>A</b>
to realise, to equal, to follow, as if, such as, go to					
to obey, to follow					

1544	乳	ru3	乳	<u>8</u>	<b>A</b>
breast, milk, infant (animal), to breed					
breast feeding					

1545	入	ru4	入	<u>2</u>	<b>A</b>
to enter, inside, income, to join					
to enter, inside					

1546	辱	ru4	辱	<u>10</u>	<b>A</b>
disgrace, to humiliate					
Henshall (p459) – to use a sickle. Shirakawa (p234) – to weed. Gu (p1016) – to exterminate vermin					

1547	软	ruan3	軟	<u>8</u>	<b>C</b>
soft, flexible					
n/a					

1548	锐	rui4	銳	<u>12</u>	<b>B</b>
acute, acuteness, keen					
acute (of metal)					

1549	瑞	rui4	瑞	<u>13</u>	<b>B</b>
lucky, auspicious					
jade tally					

1550	润	run4	潤	<u>10</u>	<b>B</b>
moist, smooth, moisten, to embellish					
moisten, moist					

1551	若	ruo4	若	<u>8</u>	<b>A</b>
to seem like, if					
Shirakawa (p191) – a pictograph of a (young) female medium with long hair, praying. Gu (p559), Henshall (p279) – kneeling person attending long hair.					

1552	弱	ruo4	弱	<u>10</u>	<b>B</b>
weak, feeble, young, inferior					
weak, feeble					



1553	洒	sa3	灑	<u>9</u>	<b>A</b>
to sprinkle, to spray, to spill					
to sprinkle, to spray (water), more or less unchanging					

1554	撒	sa3/1	撒	<u>15</u>	<b>C</b>
to scatter/to let go					
n/a					

1555	塞	sai1/4/se4	塞	<u>13</u>	<b>A</b>
to squeeze in, to stuff, stopper/strategic pass/to jam					
to stuff (an opening)					

1556	赛	sai4	賽	<u>14</u>	<b>B</b>
to compete, competition, to excel					
a kind of festive dedicated to the deity					

1557	三	san1	三	<u>3</u>	<b>A</b>
three, repeatedly					
three, more or less unchanging					

1558	伞	san3	傘	<u>6</u>	<b>C</b>
umbrella					
n/a					

1559	散	san4/3	散	<u>12</u>	<b>A</b>
to scatter, to spread, to shrug off/loosen, half, powder					
to scatter, to separate					

1560	丧	sang1/4	喪	<u>8</u>	<b>A</b>
mourning, death, funeral/to lose, coldly (attitude)					

mourning, death					
1561	桑	sang1	桑	<u>10</u>	<b>A</b>
mulberry tree					
unchanging					
1562	嗓	sang3	嗓	<u>13</u>	<b>C</b>
throat, voice					
n/a					
1563	艘	sou1	艘	<u>15</u>	<b>C</b>
classifier (ships, boats)					
n/a					
1564	扫	sao3/4	掃	<u>6</u>	<b>C</b>
to sweep, all/bloom					
n/a					
1565	嫂	sao3	嫂	<u>12</u>	<b>B</b>
older brother's wife(sister-in-law), madam					
older brother's wife					
1566	色	se4/shai3	色	<u>6</u>	<b>B</b>
color, appearance, variety, quality, sex, lust, matter/color, dice					
pictograph of a sex act (penetration from rear)					
1567	森	sen1	森	<u>12</u>	<b>A</b>
forest, numerous things stand in a row, dimly, gloomy					
numerous trees, i.e. forest					
1568	杀	sha1	殺	<u>6</u>	<b>A</b>

to kill, to cut, to fight, to reduce, very much
to kill (beast)

1569	沙	sha1	沙	<u>7</u>	<b>A</b>
sand, granule, powder, hoarse (voice, etc.)					
sand					

1570	纱	sha1	紗	<u>7</u>	<b>C</b>
gauze					
n/a					

1571	傻	sha3	傻	<u>13</u>	<b>C</b>
silly, foolish, stubborn					
n/a					

1572	厦	sha4/xia4	廈	<u>12</u>	<b>B</b>
tall building/tall building					
unchanging					

1573	筛	shai1	篩	<u>12</u>	<b>C</b>
to filter, to sift					
n/a					

1574	晒	shai4	曬	<u>10</u>	<b>B</b>
to dry in the sunshine, to sunbathe, to print (photograph)					
to dry in the sunshine					

1575	山	shan1	山	<u>3</u>	<b>A</b>
mountain, hill					
unchanging					

1576	删	shan1	刪	<u>7</u>	<b>B</b>
to delete					
more or less unchanging					

1577	衫	shan1	衫	<u>8</u>	<b>B</b>
a type of garment					
unchanging					

1578	闪	shan3	閃	<u>5</u>	<b>B</b>
to dodge, to stagger, to sprain, lightning, spark, come suddenly					
to peep through wings of door					

1579	陕	shan3	陝	<u>8</u>	<b>B</b>
place name as in 陕西, etc.					
place name					

1580	扇	shan4/1	扇	<u>10</u>	<b>B</b>
fan, wings of door or screen/to fan					
wings of door					

1581	善	shan4	善	<u>12</u>	<b>A</b>
benevolence, good, harmonious, skillfully, familiar, to improve, easily					
Henshall (p229) – fine debate. Shirakawa (p270) has a similar view.					

1582	伤	shang1	傷	<u>6</u>	<b>B</b>
to injure, to wound, be tired of, to damage, be ill, wound					
wound					

1583	商	shang1	商	<u>11</u>	<b>A</b>
commerce, to consult, dealer, music note, quotient, <i>Shang</i> dynasty					

Gu(p1301)– wine cup. Zuo(p329), Shirakawa(p221)– ritual platform. Henshall(p95)– vagina, vaginal penetration.

1584	晌	shang3	晌	<u>10</u>	<b>C</b>
noon					
n/a					

1585	赏	shang3	賞	<u>12</u>	<b>A</b>
to reward, a reward, to enjoy, to appreciate					
to reward					

1586	上	shang4	上	<u>3</u>	<b>A</b>
above, upon, to go, to add, first, previous, upper, above, to climb, to attend					
above					

1587	尚	shang4	尚	<u>8</u>	<b>A</b>
still, yet, furthermore, to value, to esteem					
Henshall(p445), Zuo(p183)– smoke rising out of a window, height and furthermore are extended meanings. Gu(p612)– pictograph of a wine jar.					

1588	捎	shao1	捎	<u>10</u>	<b>B</b>
to hand something to somebody (news, letter, etc.)					
to cut the tip of plants					

1589	烧	shao1	燒	<u>10</u>	<b>B</b>
to burn, to sear, to cook, fever					
to burn					

1590	梢	shao1	梢	<u>11</u>	<b>B</b>
tip of branch, tip					

tip of branch
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1591	稍	shao1	稍	<u>12</u>	<b>B</b>
few, little, slightly					
tip of grain					

1592	勺	shao2	勺	<u>3</u>	<b>A</b>
spoon, to spoon					
unchanging					

1593	少	shao3/4	少	<u>4</u>	<b>A</b>
few, little, to lack, not enough, to lose, do not, young					
few, little					

1594	绍	shao4	紹	<u>8</u>	<b>A</b>
to connect, to inherit, to introduce					
to join threads					

1595	哨	shao4	哨	<u>10</u>	<b>B</b>
whistle, sentry					
whistle					

1596	舌	she2	舌	<u>6</u>	<b>A</b>
tongue					
unchanging					

1597	蛇	she2	蛇	<u>11</u>	<b>A</b>
snake, serpent					
unchanging					

1598	舍	she3	捨	<u>8</u>	<b>B</b>
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to give up, to abandon, to give, to dispense					
to abandon					
1598.1	舍	she4	舍	<u>8</u>	<b>A</b>
residence, building					
unchanging					

1599	设	she4	設	<u>6</u>	<b>A</b>
to set up, to arrange, to plan, to suppose					
to arrange, to set up					

1600	社	she4	社	<u>7</u>	<b>A</b>
society, group					
shrine for the local deity 土地神.					

1601	射	she4	射	<u>10</u>	<b>A</b>
to shoot, to launch, to jet, to hint					
to shoot (arrow)					

1602	涉	she4	涉	<u>10</u>	<b>A</b>
to wade, to be involved, to concern, to experience					
to wade (river)					

1603	摄	she4	攝	<u>13</u>	<b>B</b>
to absorb, to photo, to film, to conserve, be proxy(regent)					
pull something by hand					

1604	谁	shei2/shui2	誰	<u>10</u>	<b>A</b>
who, anybody, somebody					
which, who					

1605	申	shen1	申	<u>5</u>	<b>A</b>
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to state, to explain, 9th earthly branch 地支
pictograph of lightning

1606	伸	shen1	伸	<u>7</u>	<b>B</b>
to stretch, to extend					
to stretch (body, etc.), more or less unchanging					

1607	身	shen1	身	<u>7</u>	<b>A</b>
body, torso, life, oneself, character, status, pregnancy					
pictograph of a pregnant woman, thus 'pregnancy'					

1608	深	shen1	深	<u>11</u>	<b>A</b>
deep, profound, dark (of color), intimate, greatly					
deep (of water)					

1609	神	shen2	神	<u>9</u>	<b>A</b>
deity, spirit, extraordinary, smart, concentration, expression					
deity					

1610	审	shen3	審	<u>8</u>	<b>A</b>
to examine, to investigate, to know, careful, to try(law)					
to examine, to investigate					

1611	婶	shen3	嬪	<u>11</u>	<b>C</b>
wife of father's younger brother, madam					
n/a					

1612	肾	shen4	腎	<u>8</u>	<b>B</b>
kidney					
unchanging					



1613	甚	shen4	甚	<u>9</u>	<b>A</b>
what, extremely, seriously, any, to exceed					
Gu(p783)- 甘+匕= using spoon to eat delicacy, indicating a high level of enjoyment. Shirakawa(po242-3)- stove+pot, indicating 'thoroughly cooked'.					

1614	渗	shen4	渗	<u>11</u>	<b>B</b>
to soak, to ooze					
unchanging					

1615	慎	shen4	慎	<u>13</u>	<b>A</b>
be cautious					
unchanging					

1616	升	sheng1	升	<u>4</u>	<b>A</b>
liter (measure)					
Shirakawa(p215), Zuo(p245), Henshall(p443)- a ladle of one liter (of contents). Gu(p87)- to pay tribute (one ladle of wine).					

1616.1	升	sheng1	昇	<u>4</u>	<b>B</b>
to raise, to hoist					
raise (sun), more or less unchanging					
1616.2	升	sheng1	陞	<u>4</u>	<b>C</b>
to be promoted					
n/a					

1617	生	sheng1	生	<u>5</u>	<b>A</b>
to live, to give birth, life, alive, to happen, raw, unfamiliar, student, much					
to grow (of grass, etc.)					

1618	声	sheng1	聲	<u>7</u>	<b>A</b>
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sound, voice, to state, reputation, tone					
sound					

1619	牲	sheng1	牲	<u>9</u>	<b>A</b>
domestic animal, sacrifice					
live sacrifice (which would be 'domestic animal')					

1620	绳	sheng2	繩	<u>11</u>	<b>B</b>
rope, to rope					
unchanging					

1621	省	sheng3/xing3	省	<u>9</u>	<b>A</b>
to economize, to omit, abbreviate, province/introspect, awake, to visit					
to see, to inspect					

1622	圣	sheng4	聖	<u>5</u>	<b>A</b>
holy, sacred, master, saint, relating to the emperor					
person with excellent hearing					

1623	胜	sheng4	勝	<u>9</u>	<b>B</b>
victory, to defeat, to surpass, superior things, superb, to bear					
Gu(p897) – to bear, to endure. Shirakawa(p222) – agricultural rite to pray for a good harvest.					

1624	盛	sheng4/cheng2	盛	<u>11</u>	<b>A</b>
flourishing, intense, excellent, hearty/ to contain, to serve					
items in a container					

1625	剩	sheng4	剩	<u>12</u>	<b>A</b>
have as remainder, only					

Gu(p1448) – trousseau. Shirakawa(p229) – gift.

1626	尸	shi1	屍	<u>3</u>	<b>A</b>
corpse					
Gu(p45) – figure of living man. Zuo(p145) – figure of a corpse.					

1627	失	shi1	失	<u>5</u>	<b>A</b>
to lose, to miss, to fail, to violate, fault					
to lose (by slipping from hand)					

1628	师	shi1	師	<u>6</u>	<b>A</b>
division (military), troop, teacher, master, expert, model					
Shirakawa(p173) – head of army. Gu(p255) – to station troops. Henshall(p215) – troop encampments.					

1629	诗	shi1	詩	<u>8</u>	<b>B</b>
poem, poetry					
unchanging					

1630	狮	shi1	獅	<u>9</u>	<b>C</b>
lion					
n/a					

1631	施	shi1	施	<u>9</u>	<b>A</b>
to give, to do					
billowing flag, other meanings by borrowing.					

1632	湿	shi1	濕	<u>12</u>	<b>A</b>
moist, wet					
unchanging					

1633	十	shi2	十	<u>2</u>	<b>A</b>
ten					
unchanging					

1634	什	shi2	什	<u>4</u>	<b>B</b>
ten, tenth, miscellaneous					
ten (people)					
1634.1	什	shen4	甚	<u>4</u>	<b>A</b>
what, very, to exceed					
excessively good life					

1635	石	shi2/dan4	石	<u>5</u>	<b>A</b>
rock/measure (weight of a certain amount of rocks)					
rock, stone					

1636	时	shi2	時	<u>7</u>	<b>A</b>
time, hour, season, period, at present, sometimes, chance					
time					

1637	识	shi2/zhi4	識	<u>7</u>	<b>A</b>
to know, insight, knowledge/marker, mark, memory					
a marker (which can be seen easily), thus the extended meanings.					

1638	实	shi2	實	<u>8</u>	<b>A</b>
solid, real(ity), true, honest, fruit, seed					
full of material wealth (田+貝) under the roof					

1639	拾	shi2	拾	<u>9</u>	<b>B</b>
to pick up					

unchanging

1640	食	shi2/si4	食	<u>9</u>	<b>A</b>
to eat, food, animal food, food-related/to feed					
more or less unchanging					

1641	蚀	shi2	蝕	<u>9</u>	<b>B</b>
to eat (of bugs), to undermine, to erode, erosion, eclipse					
to eat (of bugs)					

1642	史	shi3	史	<u>5</u>	<b>A</b>
history					
a hand plus a hunting net, original meaning maybe 'to record the hunting. 'History' is an extended meaning.					

1643	使	shi3	使	<u>8</u>	<b>A</b>
to use, to cause, to dispatch, to employ, messenger, if					
the person who records the hunting.					

1644	始	shi3	始	<u>8</u>	<b>A</b>
beginning, to begin					
opinions differ, but all relate to 'beginning of something'. Thus more or less unchanging.					

1645	驶	shi3	駛	<u>8</u>	<b>C</b>
to operate vehicle					
n/a					

1646	士	shi4	士	<u>3</u>	<b>A</b>
scholar, warrior, literati, -er (e.g. soldier)					

Gu(p23), Henshall(p152) – pictograph of a penis.  
 Shirakawa(p166) – pictograph of a ceremonial axe.

1647	氏	shi4	氏	<u>4</u>	<b>A</b>
last name, maiden name, Mr. (suffix)					
Zuo(p243) – pictograph of a man with a jar. Shirakawa(p167) – pictograph of a ceremonial knife. Henshall(p152) – pictograph of a ladle. Gu(p102) – pictograph of a seed sprouting.					

1648	示	shi4	示	<u>5</u>	<b>A</b>
to show, to indicate					
pictograph of an altar					

1649	世	shi4	世	<u>5</u>	<b>A</b>
lifetime, generation(s), era, world(ly), lifetime					
thirty years of time – a generation in ancient China.					

1650	市	shi4	市	<u>5</u>	<b>A</b>
market, to trade, city, town, street, traditional measures (as oppose to Metric)					
to go trading (in market)					

1651	式	shi4	式	<u>6</u>	<b>B</b>
type, form, pattern, style, ceremony, formula					
standard					

1652	势	shi4	勢	<u>8</u>	<b>B</b>
power, momentum, trend, situation, figue, male genitals					
momentum of growing plant					

1653	事	shi4	事	<u>8</u>	<b>A</b>
matter, thing, item, work, connection, to do					

to do some type of work, possibly hunting, and/or relating to rituals.

1654	侍	shi4	侍	<u>8</u>	<b>B</b>
to attend					
unchanging					

1655	饰	shi4	飾	<u>8</u>	<b>B</b>
decoration, to decorate, to hide, to impersonate					
to wipe, to mop					

1656	试	shi4	試	<u>8</u>	<b>B</b>
to test, test to try, experiment, examination					
Gu(p734)- to use. Shirakawa(p175)- to try. Henshall(p152)- to test.					

1657	视	shi4	視	<u>8</u>	<b>A</b>
to look, to inspect					
to look, more or less unchanging					

1658	柿	shi4	柿	<u>9</u>	<b>B</b>
persimmon					
unchanging					

1659	是	shi4	是	<u>9</u>	<b>A</b>
yes, to be, right, this					
spoon kept on proper hook, other meanings may be derived from 'proper'					

1660	适	shi4	適	<u>9</u>	<b>A</b>
to fit, to suit, to feel well, to go, to marry					
to go					

1661	室	shi4	室	<u>9</u>	<b>A</b>
room					
unchanging					

1662	逝	shi4	逝	<u>10</u>	<b>B</b>
to depart, to die					
to depart					

1663	释	shi4	釋	<u>12</u>	<b>B</b>
to explain, to remove, to part with, to release					
Shirakawa(p190) – to divide using claw. Gu(p1467) – to distinguish and explain(the pattern) of claw.					

1664	誓	shi4	誓	<u>14</u>	<b>A</b>
oath, to vow					
unchanging					

1665	收	shou1	收	<u>6</u>	<b>B</b>
to store, achieve, go back, to collect, to accept, to restrain					
to restrain (using rope)					

1666	熟	shou2/shu2	熟	<u>15</u>	<b>C</b>
cooked, ripe/familiar, skilled					
n/a					

1667	手	shou3	手	<u>4</u>	<b>A</b>
hand, to hold, in hand, handy, person, means, skill					
pictograph of a hand					



1668	守	shou3	守	<u>6</u>	<b>A</b>
to defend, to keep watch, to abide					
to defend (a house, etc.)					

1669	首	shou3	首	<u>9</u>	<b>A</b>
head, chief, first					
pictograph of a head					

1670	寿	shou4	壽	<u>7</u>	<b>A</b>
(long) life, age, birthday, things for the dead					
(long) life					

1671	受	shou4	受	<u>8</u>	<b>A</b>
to receive, to suffer, to endure, passive marker					
two hands and an object, meaning both 'give/receive'					

1672	授	shou4	授	<u>11</u>	<b>B</b>
to give, to teach, to instruct, to award					
to give					

1673	售	shou4	售	<u>11</u>	<b>B</b>
to sell					
to be sold (NOT to sell)					

1674	兽	shou4	獸	<u>11</u>	<b>A</b>
beast					
hunting					

1675	瘦	shou4	瘦	<u>14</u>	<b>B</b>
thin, lean, slim, tight, sterile (of land)					
lean, slim					

1676	书	shu1	書	<u>4</u>	<b>A</b>
to write, book, letter, (hand) writing, document					
to write					

1677	叔	shu1	叔	<u>8</u>	<b>A</b>
uncle, father's younger brother, husband's younger brother					
original character of 菽, small bean.					

1678	殊	shu1	殊	<u>10</u>	<b>B</b>
to differ, unique, extremely					
to decapitate					

1679	梳	shu1	梳	<u>11</u>	<b>B</b>
a comb, to comb					
unchanging					

1680	舒	shu1	舒	<u>12</u>	<b>B</b>
to relax, to stretch					
to stretch					

1681	疏	shu1	疏	<u>12</u>	<b>B</b>
sparse, distant, to neglect, to lack, to divide, summary, note					
child emerging from mother					

1682	输	shu1	輸	<u>13</u>	<b>B</b>
to lose, to transport, to donate					
to transport					

1683	蔬	shu1	蔬	<u>15</u>	<b>B</b>
vegetables					

unchanging					
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1684	暑	shu3	暑	<u>12</u>	<b>B</b>
heat, hot (weather)					
unchanging					

1685	属	shu3/zhu3	屬	<u>12</u>	<b>B</b>
category, belong to, to be, Chinese zodiac/to join, concentrate					
to join closely like insects (蜀), or a tail joined like an insect					

1686	鼠	shu3	鼠	<u>13</u>	<b>A</b>
rat, mouse					
unchanging					

1687	薯	shu3	薯	<u>16</u>	<b>C</b>
yam					
n/a					

1688	术	shu4	術	<u>5</u>	<b>B</b>
way, method, technique					
roads, paths					

1689	束	shu4	束	<u>7</u>	<b>A</b>
to bind, bunch, bundle, to control, to limit, beam					
to bind, bundle					

1690	述	shu4	述	<u>8</u>	<b>A</b>
to state, to tell					
to follow, to obey					

1691	树	shu4	樹	<u>9</u>	<b>B</b>
tree, to plant, to establish					
to plant					

1692	竖	shu4	豎	<u>9</u>	<b>B</b>
vertical character stroke, to erect, vertical					
vertical, to erect, more or less unchanging					

1693	数	shu4/3/shuo4	數	<u>13</u>	<b>B</b>
number, fate, several/to count, to calculate/frequently					
to count					

1694	刷	shua1	刷	<u>8</u>	<b>B</b>
brush, to brush, to paint, to dismiss from job, etc.					
to scrape (using knife)					

1695	耍	shua3	耍	<u>9</u>	<b>C</b>
to play with, to juggle, to flirt with					
n/a					

1696	衰	shuai1/cui1	衰	<u>10</u>	<b>B</b>
weak, feeble, to decline, to wane/hemp mourning clothes					
hemp clothes (used for mourning, etc)					

1697	摔	shuai1	摔	<u>14</u>	<b>C</b>
to throw, to fall					
n/a					

1698	甩	shuai3	甩	<u>5</u>	<b>C</b>
to throw, to leave behind, to dump (relationship)					
n/a					

1699	帅	shuai4	帥	<u>5</u>	<b>A</b>
handsome, graceful, smart, commander in chief					
Of very disputed etymology- all related to some kind of action using a 'cloth 巾'. Modern meanings are probably extended meanings, but the link is very weak.					

1700	拴	shuan1	拴	<u>9</u>	<b>C</b>
to tie up					
n/a					

1701	双	shuang1	雙	<u>4</u>	<b>B</b>
pair, even numbered, double, both					
hand'+ 'two birds', meaning a pair (of birds)					

1702	霜	shuang1	霜	<u>17</u>	<b>B</b>
frost					
unchanging					

1703	爽	shuang3	爽	<u>11</u>	<b>A</b>
brisk, frankness, pleasurable, different, bright, clear					
bright					

1704	水	shui3	水	<u>4</u>	<b>A</b>
water, river, liquid, extra fee or income, careless, weak					
pictograph of a river					

1705	税	shui4	稅	<u>12</u>	<b>B</b>
taxes, duties					
(agricultural) taxes, more or less unchanging					

1706	睡	shui4	睡	<u>13</u>	<b>B</b>
to sleep					
to nap					

1707	顺	shun4	順	<u>9</u>	<b>A</b>
to obey, to follow, to arrange, to make reasonable, along, favorable, in turn					
to obey					

1708	说	shuo1/shui4	說	<u>9</u>	<b>B</b>
to say, a theory/to persuade					
to be happy					

1709	司	si1	司	<u>5</u>	<b>A</b>
administrative body, to operate, to administer					
Zuo(p176)– to command. Gu(p201)– to eat, to feed. Shirakawa(p168)– a kind of ritual. All agree that 'to administrate' is an extended meaning.					

1710	丝	si1	絲	<u>5</u>	<b>A</b>
silk, thread, trace (very small amount)					
silk thread					

1711	私	si1	私	<u>7</u>	<b>B</b>
personal, private, selfish, secret, confidential					
one's own rice, i.e. private					

1712	思	si1	思	<u>9</u>	<b>B</b>
to think, to consider, to yearn, thinking					
to think					

1713	斯	si1	斯	<u>12</u>	<b>B</b>
this					
original character for 撕- to crack, to shatter					

1714	撕	si1	撕	<u>15</u>	<b>C</b>
to tear					
n/a					

1715	死	si3	死	<u>6</u>	<b>A</b>
to die, to disappear, dead, impassable, inflexible, rigid					
to die					

1716	四	si4	四	<u>5</u>	<b>A</b>
four					
breath, current meaning by borrowing					

1717	寺	si4	寺	<u>6</u>	<b>A</b>
temple, mosque, church					
original character for 持- to hold, to manage					

1718	似	si4	似	<u>6</u>	<b>B</b>
to seem, to resemble, -like					
Gu(p287), Henshall(p216)- to resemble. Shirakawa(p179)- to succeed.					

1719	飼	si4	飼	<u>8</u>	<b>C</b>
to raise, to feed					
n/a					

1720	肆	si4	肆	<u>13</u>	<b>A</b>
four, market, wayward, arbitrary					

to kill and display

1721	松	song1	松	<u>8</u>	<b>A</b>
pine					
unchanging					
1721.1	松	song1	鬆	<u>8</u>	<b>C</b>
loose, to loosen, to relax					
n/a					

1722	宋	song4	宋	<u>7</u>	<b>A</b>
propernoun <i>e. g.</i> Song dynasty					
a type of room					

1723	送	song4	送	<u>9</u>	<b>A</b>
to deliver, to give, to see off, to lose (one's life)					
Gu(p921)– to see off (a bride). Henshall(p99)– to move and follow.					

1724	诵	song4	誦	<u>9</u>	<b>B</b>
to read aloud, to praise					
to read aloud					

1725	颂	song4	頌	<u>10</u>	<b>A</b>
to praise, to pray, to read, ode					
visage, appearance					

1726	搜	sou1	搜	<u>12</u>	<b>B</b>
to search, to investigate					
to search, more or less unchanging					

1727	嗽	sou4	嗽	<u>14</u>	<b>C</b>
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cough
n/a

1728	苏	su1	蘇	<u>7</u>	<b>B</b>
labiate, to droop, to revive,					
labiate (the plant)					
1728.1	苏	su1	甝	<u>7</u>	<b>C</b>
revive					
n/a					

1729	俗	su2	俗	<u>9</u>	<b>A</b>
custom, popular, common, coarse, vulgar, secular					
custom					

1730	诉	su4	訴	<u>7</u>	<b>B</b>
to sue, to tell, to complain, to call on					
to sue					

1731	肃	su4	肅	<u>8</u>	<b>A</b>
respectful, rigid, to purge					
Henshall (p437) – dark deep pool, with solemn being an extended meaning. Gu (p742) – to steer boat cautiously. Shirakawa (p205) – to draw respectfully.					

1732	素	su4	素	<u>10</u>	<b>A</b>
raw silk, white, plain, vegetarian (food), original, element, essence, usually					
white/raw silk					

1733	速	su4	速	<u>10</u>	<b>A</b>
fast, rapid, velocity, to invite					
fast					

1734	宿	su4/xiu3/4	宿	<u>11</u>	<b>A</b>
to lodge, usual, veteran/night/constellation					
to lodge					

1735	塑	su4	塑	<u>13</u>	<b>C</b>
to model (a figure), plastic					
n/a					

1736	酸	suan1	酸	<u>14</u>	<b>B</b>
sour, sore, ache, acid, slimy, sad					
vinegar					

1737	蒜	suan4	蒜	<u>13</u>	<b>B</b>
garlic					
unchanging					

1738	算	suan4	算	<u>14</u>	<b>B</b>
to count, to compute, to regard as, to figure, including, plan, at last, indeed					
to count numbers					

1739	虽	sui1	雖	<u>9</u>	<b>A</b>
although, even though					
a kind of lizard, current meanings by borrowing					

1740	随	sui2	隨	<u>11</u>	<b>B</b>
to follow, to comply with, casually					
to follow					

1741	岁	sui4	歲	<u>6</u>	<b>A</b>
year, age, harvest					

harvest					
1742	碎	sui4	碎	<u>13</u>	<b>B</b>
to break into pieces, fragmentary, repetitious					
to break into pieces					
1743	穗	sui4	穗	<u>17</u>	<b>B</b>
ear of grain					
unchanging					
1744	孙	sun1	孫	<u>6</u>	<b>A</b>
grandson					
unchanging					
1745	损	sun3	損	<u>10</u>	<b>B</b>
to reduce, to damage, to slate, acrimony					
to reduce					
1746	笋	sun3	筍	<u>10</u>	<b>B</b>
bamboo shoot					
unchanging					
1747	缩	suo1	縮	<u>14</u>	<b>B</b>
to withdraw, to shrink, to retreat					
to shrink					
1748	所	suo3	所	<u>8</u>	<b>A</b>
place, institute, that which, particle					
place					
1749	索	suo3	索	<u>10</u>	<b>A</b>

to search, to demand, rope, isolated, dull
to join thread into rope

1750	锁	suo3	鎖	<u>12</u>	<b>B</b>
to lock up, to lock, lock					
lock					

1751	他	ta1	他	<u>5</u>	<b>B</b>
he, him, other					
burden on one's back, current meaning by borrowing					

1752	它	ta1	它	<u>5</u>	<b>A</b>
it (used for things)					
pictograph of a snake					

1753	她	ta1	她	<u>6</u>	<b>C</b>
she					
n/a					

1754	塌	ta1	塌	<u>13</u>	<b>C</b>
to collapse					
n/a					

1755	塔	ta3	塔	<u>12</u>	<b>B</b>
pagoda, tower					
pagoda					

1756	踏	ta4	踏	<u>15</u>	<b>C</b>
to tread, to stamp					
n/a					

1757	台	tai2	臺	<u>5</u>	<b>B</b>
high platform					
unchanging					
1757.1	台	tai2	檯	<u>5</u>	<b>C</b>
desk, stage					
n/a					
1757.2	台	tai2	颱	<u>5</u>	<b>C</b>
typhoon					
n/a					

1759	太	tai4	太	<u>4</u>	<b>B</b>
great, highe(st), too (much), very, extremely					
very (big)					

1760	态	tai4	態	<u>8</u>	<b>B</b>
figure, visage					
unchanging					

1761	泰	tai4	泰	<u>10</u>	<b>B</b>
safe, peaceful, most, grand					
The elements are clearly 'hands'+ 'water'+big(man)'. But the etymology is of dispute. Henshall (p495) – losing something while washing it. Gu (p979) – showering. Shirakawa (p293) – hands help a drowning man in water.					

1762	贪	tan1	貪	<u>8</u>	<b>B</b>
greedy, corruption, to overly pursue					
greedy					

1763	摊	tan1	攤	<u>13</u>	<b>B</b>
to spread out, to share, to befall, vendor's stand					

to spread out
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1764	滩	tan1	灘	<u>13</u>	<b>B</b>
shoal, beach					
shoal, more or less unchanging					

1765	坛	tan2	壇	<u>7</u>	<b>B</b>
altar, flowerbed, realm, movie, jar					
altar					

1766	谈	tan2	談	<u>10</u>	<b>B</b>
to talk, to discuss, a talk					
unchanging					

1767	痰	tan2	痰	<u>13</u>	<b>C</b>
phlegm					
n/a					

1768	坦	tan3	坦	<u>8</u>	<b>B</b>
flat, open-hearted, peaceful					
flat (ground)					

1769	毯	tan3	毯	<u>12</u>	<b>C</b>
blanket, rug					
n/a					

1770	叹	tan4	嘆(歎)	<u>5</u>	<b>B</b>
to sigh, to croon, to praise					
to sigh, to croon, to praise, originally two kanji (see above), later merged into one					

1771	炭	tan4	炭	<u>9</u>	<b>B</b>
wood charcoal, coal					
wood charcoal					

1772	探	tan4	探	<u>11</u>	<b>B</b>
to search, to investigate, to visit, to stretch forward					
hand reaching into a hole					

1773	汤	tang1	湯	<u>6</u>	<b>A</b>
soup					
hot water					

1774	唐	tang2	唐	<u>10</u>	<b>A</b>
Tang dynasty, tall storey, futility					
tall storey					

1775	堂	tang2	堂	<u>11</u>	<b>A</b>
hall, big building, relationship between cousins (paternal side)					
hall					

1776	塘	tang2	塘	<u>13</u>	<b>B</b>
embankment, pond					
embankment					

1777	膛	tang2	膛	<u>15</u>	<b>C</b>
chest, hollow space					
n/a					

1778	糖	tang2	糖	<u>16</u>	<b>B</b>
sugar, sweets, candy					
malt (sugar)					

1779	倘	tang3	倘	<u>10</u>	<b>C</b>
if, in case					
n/a					

1780	躺	tang3	躺	<u>15</u>	<b>C</b>
to recline, to lie down					
n/a					

1781	烫	tang4	燙	<u>10</u>	<b>C</b>
to burn, to iron, hot					
n/a					

1782	趟	tang4	趟	<u>15</u>	<b>C</b>
a time, a trip					
n/a					

1783	涛	tao1	濤	<u>10</u>	<b>A</b>
big wave					
unchanging					

1784	掏	tao1	掏(搯)	<u>11</u>	<b>B</b>
to scoop, to dig, to steal in basketball					
to scoop (with hand)					

1785	滔	tao1	滔	<u>13</u>	<b>B</b>
overflow (water)					
unchanging					

1786	逃	tao2	逃	<u>9</u>	<b>B</b>
to escape, to run away, to avoid (responsibility, etc.)					



to run away					
1787	桃	tao2	桃	<u>10</u>	<b>B</b>
peach					
unchanging					
1788	陶	tao2	陶	<u>10</u>	<b>A</b>
pottery, pleased, to cultivate					
kiln (pottery)					
1789	萄	tao2	萄	<u>11</u>	<b>B</b>
grapes (only in 葡萄)					
a type of grass					
1790	淘	tao2	淘	<u>11</u>	<b>C</b>
to eliminate, to dredge					
n/a					
1791	讨	tao3	討	<u>5</u>	<b>B</b>
to demand, to collect, to subdue, to marry (of man)					
to make verbal attack					
1792	套	tao4	套	<u>10</u>	<b>C</b>
cover, to encase, to overlap					
n/a					
1793	特	te4	特	<u>10</u>	<b>B</b>
special, unique, to take trouble to do something					
big ox					
1794	疼	teng2	疼	<u>10</u>	<b>C</b>

to hurt, to love fondly, pain					
n/a					

1795	騰	teng2	騰	<u>13</u>	<b>B</b>
to soar, to gallop, to rise, to move out, to empty					
post delivery (with horseman)					

1796	梯	ti1	梯	<u>11</u>	<b>B</b>
ladder					
(wooden) ladder					

1797	踢	ti1	踢	<u>15</u>	<b>C</b>
to kick, to play (ball sport)					
n/a					

1798	提	ti2	提	<u>12</u>	<b>B</b>
carry, lift, bring forward, to notice, stroke of kanji, scoop					
to carry (with hand)					

1799	題	ti2	題	<u>15</u>	<b>B</b>
topic, question, subject, to inscribe, to sign					
forehead					

1800	蹄	ti2	蹄	<u>16</u>	<b>B</b>
hoof					
unchanging					

1801	体	ti3	體	<u>7</u>	<b>A</b>
body, object, form, style, to act in person					
body (human or animal)					

1802	剃	ti4	剃	<u>9</u>	<b>B</b>
to shave					
unchanging					
1802.1	剃	ti4	薙	<u>9</u>	<b>C</b>
to weed					
n/a					

1803	惕	ti4	惕	<u>11</u>	<b>A</b>
prudent					
unchanging					

1804	替	ti4	替	<u>12</u>	<b>A</b>
to substitute for, to replace, on behalf of, for					
to discard					

1805	天	tian1	天	<u>4</u>	<b>A</b>
sky, heaven, day, time, season, weather, natural, fate					
head (of man)					

1806	添	tian1	添	<u>11</u>	<b>C</b>
to add, to increase					
n/a					

1807	田	tian2	田	<u>5</u>	<b>A</b>
field, farm					
unchanging					

1808	甜	tian2	甜	<u>11</u>	<b>B</b>
sweet (can be also used in metaphor)					
sweet (of taste only)					

1809	填	tian2	填	<u>13</u>	<b>B</b>
to bury, to stuff, to fill in					
to stuff (a hole, etc.)					

1810	挑	tiao1/3	挑	<u>9</u>	<b>B</b>
to carry, to choose, to point/to lift, to pierce, to incite, to poke					
to stir by hand					

1811	条	tiao2	條	<u>7</u>	<b>B</b>
small branch, strip, item, article					
small branch of tree					

1812	跳	tiao4	跳	<u>13</u>	<b>B</b>
(to) jump, to hop, to skip, to bounce, to beat					
to jump					

1813	贴	tie1	貼	<u>9</u>	<b>B</b>
to stick, to keep close to, to subsidize, stipend, sticker					
to mortgage					

1814	铁	tie3	鐵	<u>10</u>	<b>B</b>
iron, weapon, hard, firm, virile					
iron					

1815	帖	tie4/3/1	帖	<u>8</u>	<b>B</b>
model for penmanship/invitation card, notice/to fit, meekness					
penmanship, meanings of 'tie1' may be sound-loan from 1813					

1816	厅	ting1	廳	<u>4</u>	<b>C</b>
hall, office					
n/a					

1817	听	ting1	聽	<u>7</u>	<b>A</b>
to listen, to hear, to listen to, to obey, to judge, to let, to allow					
to listen					

1818	亭	ting2	亭	<u>9</u>	<b>B</b>
pavilion					
unchanging					

1819	庭	ting2	庭	<u>9</u>	<b>B</b>
court (law), courtyard					
courtyard					

1820	停	ting2	停	<u>11</u>	<b>B</b>
to stop, to halt, to stay, to park (car, etc.)					
to stop, more or less unchanging					

1821	蜓	ting2	蜓	<u>12</u>	<b>B</b>
dragonfly (only in 蜻蜓)					
gecko, house lizard					

1822	挺	ting3	挺	<u>9</u>	<b>B</b>
straight, to straighten, to bear, quite, very, to support					
to pull out					

1823	艇	ting3	艇	<u>12</u>	<b>B</b>
vessel, small ship					
small ship					

1824	通	tong1/4	通	<u>10</u>	<b>A</b>
to go through (all), to know well, to communicate, expert, normal/a time					

to go through
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1825	同	tong2	同	<u>6</u>	<b>A</b>
like, same, similar, together, alike, with					
together					

1826	桐	tong2	桐	<u>10</u>	<b>A</b>
pualownia					
unchanging					

1827	铜	tong2	銅	<u>11</u>	<b>B</b>
copper					
unchanging					

1828	童	tong2	童	<u>12</u>	<b>A</b>
child, virgin, juvenile servant					
male slave/captive (used as servant)					

1829	统	tong3	統	<u>9</u>	<b>B</b>
continuance, whole, to gather, to unite, to unify					
Gu(p975-6), Henshall(p236) – beginning of a thread. Shirakawa(p338) – joined threads.					

1830	桶	tong3	桶	<u>11</u>	<b>B</b>
bucket, tub, can, barrel					
(wooden) bucket, barrel, more or less unchanging					

1831	筒	tong3	筒	<u>12</u>	<b>B</b>
tube, cylinder, a type of Mahjong card					
bamboo flute/pipe					

1832	痛	tong4	痛	<u>12</u>	<b>B</b>
ache, pain, sorrow, severely					
ache, pain					

1833	偷	tou1	偷	<u>11</u>	<b>C</b>
to steal, to have an affair					
n/a					

1834	头	tou2	頭	<u>5</u>	<b>A</b>
head, hair, top, beginning or end, remnant, boss, aspect, leading					
head					

1835	投	tou2	投	<u>7</u>	<b>A</b>
to throw, to jump in, to project, to send, to participate, to suit					
to throw					

1836	透	tou4	透	<u>10</u>	<b>C</b>
to pass through, thoroughly, transparent, to appear, to show					
n/a					

1837	秃	tu1	秃	<u>7</u>	<b>A</b>
bald, incomplete, worn out					
bald					

1838	突	tu1	突	<u>9</u>	<b>A</b>
to dash, to thrust, suddenly, to protrude					
dog犬 dashes out of a hole穴					

1839	图	tu2	圖	<u>8</u>	<b>A</b>
diagram, to draw, to plan, plan, picture, drawing, to want					
map, diagram					

1840	徒	tu2	徒	<u>10</u>	<b>A</b>
to walk, only, in vain, apprentice, disciple, prison sentence, bad person					
to walk					

1841	途	tu2	途	<u>10</u>	<b>A</b>
route, road, way (metaphoric)					
road					

1842	屠	tu2	屠	<u>11</u>	<b>B</b>
to slaughter, butcher					
to slaughter, more or less unchanging					

1843	土	tu3	土	<u>3</u>	<b>A</b>
earth, soil, land, local, indigenous, unsophisticated, old-school					
土地神god of land					

1844	吐	tu3/4	吐	<u>6</u>	<b>B</b>
to spit, to put out, to say, to vomit, to return embezzlement					
to vomit					

1845	兔	tu4	兔	<u>8</u>	<b>A</b>
rabbit, hare					
unchanging					

1846	涂	tu2	塗	<u>10</u>	<b>A</b>
to smear, to daub, to scribble, to erase, mud					
mud					

1847	团	tuan2	團	<u>6</u>	<b>A</b>
round, to wad, to gather, circular, group, society, regiment					
round					



1847.1	团	tuan2	糰	<u>6</u>	<b>C</b>
rice ball					
n/a					

1848	推	tui1	推	<u>11</u>	<b>B</b>
to push , to urge, to surmise, to reflect, to dodge, to postpone, to nominate					
to push (with hand)					

1849	腿	tui3	腿	<u>13</u>	<b>C</b>
leg					
n/a					

1850	退	tui4	退	<u>9</u>	<b>A</b>
to move back, to withdraw, to remove, to leave, to diminish, to return, to cancel					
to move back					

1851	吞	tun1	吞	<u>7</u>	<b>B</b>
to swallow, to embezzle, to plunder					
to swallow					

1852	屯	tun2	屯	<u>4</u>	<b>A</b>
to station (soldiers), to store up, village					
of very disputed etymology, current meanings are extended meanings					

1853	托	tuo1	托	<u>6</u>	<b>C</b>
to hold with hand					
n/a					
1853.1	托	tuo1	託	<u>6</u>	<b>B</b>
to trust, to entrust, to make an excuse, to count on					
to lodge somewhere temporarily					

1854	拖	tuo1	拖	<u>8</u>	<b>B</b>
to pull, to draw, to drape, to postpone					
to pull, to draw					

1855	脱	tuo1	脫	<u>11</u>	<b>B</b>
to shed, to take off, to escape, to omit					
to take meat from the body, or metaphorically, to be thin					

1856	驼	tuo2	駝	<u>8</u>	<b>B</b>
humpback, camel					
unchanging					

1857	妥	tuo3	妥	<u>7</u>	<b>A</b>
proper, adequacy, to settle in shape, to finish					
hand+ woman, meaning to make a woman settled					

1858	挖	wa1	挖	<u>9</u>	<b>C</b>
to dig, to excavate, to scoop out					
n/a					

1859	蛙	wa1	蛙	<u>12</u>	<b>B</b>
frog					
unchanging					

1860	娃	wa2	娃	<u>9</u>	<b>B</b>
baby, doll, beautiful woman					
beautiful woman					

1861	瓦	wa3	瓦	<u>4</u>	<b>B</b>
tile, unglazed, biscuit (pottery)					

tile (roof)					
1862	袜	wai4	襪/韎	<u>10</u>	<b>B</b>
socks					
unchanging					
1863	歪	wai1	歪	<u>9</u>	<b>B</b>
askew, devious					
tilted, askew					
1864	外	wai4	外	<u>5</u>	<b>A</b>
outside, in addition, foreign, external, not familiar, informal					
outside					
1865	弯	wan1	彎	<u>9</u>	<b>B</b>
bend, to bent, curve					
to draw a bow					
1866	湾	wan1	灣	<u>12</u>	<b>C</b>
bay, gulf					
n/a					
1867	丸	wan2	丸	<u>3</u>	<b>B</b>
ball, pill					
to wad up something(into a ball)					
1868	完	wan2	完	<u>7</u>	<b>B</b>
to finish, to be over, whole, to complete, entire					
Henshall(p134)– building with fence/wall around. Gu(p507)– building in perfection/completeness. Shirakawa(p51)– to finish.					

1869	玩	wan2	玩/翫	<u>8</u>	<b>B</b>
toy, antique, to play, to have fun, to trifle with, to enjoy					
to play, to have fun with (jade)					

1870	頑	wan2	頑	<u>10</u>	<b>B</b>
mischievous, naughty, to play, stupid, stubborn					
Henshall(p357)– a person with a round head, with stubborn being an extended meaning. Shirakawa(p61)– a strong head and neck, with stubborn again being an extended meaning.					

1871	挽	wan3	挽/輓	<u>10</u>	<b>B</b>
to pull, to draw (cart, bow), to coil, to mourn					
to draw (a cart, bow)					

1872	晚	wan3	晚	<u>11</u>	<b>B</b>
evening, night, late					
evening					

1873	碗	wan3	碗	<u>13</u>	<b>B</b>
bowl					
unchanging					

1874	万	wan4	萬	<u>3</u>	<b>A</b>
ten thousand, a great number, very					
pictograph of a scorpion, modern meanings by borrowing					

1875	汪	wang1	汪	<u>7</u>	<b>B</b>
expansive and/or deep water, to accumulate(liquid)					
expansive and deep water					

1876	亡	wang2	亡	<u>3</u>	<b>A</b>
to die, to lose, to flee, to perish, dead					
Gu(p41)– original character for 盲, meaning person with eyes hollowed out (as a punishment) Henshall(p308)– a concealed person.					

1877	王	wang2	王	<u>4</u>	<b>A</b>
king, boss, to become king					
pictograph of an ax, possibly indicating 'authority'					

1878	网	wang3	網	<u>6</u>	<b>A</b>
net, network, to net, internet					
net					

1879	往	wang3	往	<u>8</u>	<b>A</b>
to go, to, towards, past, previous					
to go					

1880	妄	wang4	妄	<u>6</u>	<b>A</b>
absurd, presumptuous, without a reason					
absurd					

1881	忘	wang4	忘	<u>7</u>	<b>A</b>
to forget					
unchanging					

1882	旺	wang4	旺	<u>8</u>	<b>B</b>
prosperous, flourishing					
bright sun					

1883	望	wang4	望	<u>11</u>	<b>A</b>
to look afar, to visit, to hope, reputation, towards, full moon					
to look afar					

1884	危	wei1	危	<u>6</u>	<b>B</b>
danger(ous), to endanger, to kneel straight					
Gu(p301)– to kneel with straight back. Shirakawa(p62), Henshall(p261)– danger					

1885	威	wei1	威	<u>9</u>	<b>A</b>
power, might, prestige					
Opinions differ, but the core meaning is agreed by many scholars to be 'power, prestige', thus unchanging.					

1886	微	wei1	微	<u>13</u>	<b>A</b>
micro, tiny, secretive					
to move or cause to move secretly					

1887	为	wei2/4	為	<u>4</u>	<b>A</b>
to do, to take as, to become, to be/because					
to train an elephant, this is a great endeavour, thus the current meanings.					

1888	违	wei2	違	<u>7</u>	<b>A</b>
to disobey, to violate, to separate					
to move away					

1889	围	wei2	圍	<u>7</u>	<b>A</b>
to surround, around, perimeter					
to surround					

1890	唯	wei2	唯	<u>11</u>	<b>A</b>
yes (yes sir/ma'am), only, however					
unchanging, because technically, 'only' and 'however' are borrowed meanings of 惟. Nowadays, both characters are correct for conveying these two meanings.					

1891	维	wei2	維	<u>11</u>	<b>A</b>
to tie, to hold together, dimension					
(big) rope					

1892	伟	wei3	偉	<u>6</u>	<b>B</b>
great, magnificent					
unique, different					

1893	伪	wei3	偽	<u>6</u>	<b>B</b>
false, fake					
person人+do為. Gu(p287)– artificial. Henshall(p363)– person imitates					

1894	尾	wei3	尾	<u>7</u>	<b>A</b>
tail, end, remnant, remainder, to follow					
tail					

1895	委	wei3	委	<u>8</u>	<b>A</b>
to entrust, to give up, to shift onto, curved, to gather, indeed, to wither					
The components are obviously grain+woman. However, theories differ. Henshall(p129)– to be soft and pliant. Zuo(p382)– original character for 萎, to wither. Gu(p646)– woman gathers grains.					

1896	卫	wei4	衛	<u>3</u>	<b>A</b>
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to guard, to defend
unchanging

1897	未	wei4	未	<u>5</u>	<b>A</b>
not yet, do not, not, 8th earthly branch 地支					
pictograph of a tree with many branches, i.e. flourish. Modern meaning are borrowings.					

1898	位	wei4	位	<u>7</u>	<b>A</b>
position, location, rank, seat, figure/place (numbers)					
the place where one stands, i.e. position, rank, etc.					

1899	味	wei4	味	<u>8</u>	<b>B</b>
taste, smell, relish, fun, to taste					
taste					

1900	畏	wei4	畏	<u>9</u>	<b>A</b>
to fear, fear, awe					
to fear, fear, more or less unchanging					

1901	胃	wei4	胃	<u>9</u>	<b>A</b>
stomach					
unchanging					

1902	喂	wei4	喂	<u>12</u>	<b>C</b>
hello					
n/a					
1902.1	喂	wei4	餵	<u>12</u>	<b>B</b>
to feed, to keep (animal)					
to feed					



1903	慰	wei4	慰	<u>15</u>	<b>B</b>
to comfort, to console, to reassure					
unchanging					

1904	溫	wen1	溫	<u>12</u>	<b>A</b>
warm, to warm up, mild, to review, temperature					
Zuo(p354) – warm (bath) is the most convincing.					

1905	文	wen2	文	<u>4</u>	<b>A</b>
tattoo, language, script, literary, civilised, gentle, non-military					
tattoo					

1906	纹	wen2	紋	<u>7</u>	<b>C</b>
trace, mark, decoration					
n/a					

1907	闻	wen2	聞	<u>9</u>	<b>A</b>
to hear, news, well-known, reputation, to smell					
to hear					

1908	蚊	wen2	蚊	<u>10</u>	<b>A</b>
mosquito					
unchanging					

1909	稳	wen3	穩	<u>14</u>	<b>C</b>
settled, steady					
n/a					

1910	问	wen4	問	<u>6</u>	<b>A</b>
to ask					
unchanging					

1911	翁	weng1	翁	<u>10</u>	<b>B</b>
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old man

feather on bird's neck. Since it resembles an old man's beard, thus the extended meaning

1912	窩	wo1	窩	<u>12</u>	<b>C</b>
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nest

n/a

1913	我	wo3	我	<u>7</u>	<b>A</b>
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I, me, my

pictograph of a halberd, current meanings by borrowing

1914	沃	wo4	沃	<u>7</u>	<b>B</b>
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fertile, to pour water, to irrigate

to pour water

1915	卧	wo4	臥	<u>8</u>	<b>A</b>
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to lie down, to lie flat on one's stomach, sleeping(adj)

to look down (literally)

1916	握	wo4	握	<u>12</u>	<b>B</b>
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to grasp

unchanging

1917	乌	wu1	烏	<u>4</u>	<b>A</b>
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a crow, black

a crow

1918	污	wu1	污	<u>6</u>	<b>B</b>
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dirty, filthy, corrupted, to defile, dirt, filth
dirty (water)

1919	呜	wu1	鳴	<u>7</u>	<b>C</b>
onomatopoeia.					
n/a					

1920	屋	wu1	屋	<u>9</u>	<b>B</b>
house, room					
unchanging					

1921	无	wu2	無	<u>4</u>	<b>A</b>
no, none, not, do not, no matter					
original character for 舞, to dance					

1922	吴	wu2	吳	<u>7</u>	<b>A</b>
proper noun, place name					
original character for 娛, to entertain					

1923	五	wu3	五	<u>4</u>	<b>A</b>
five					
originally a pictograph of a disputed object, possibly a thread-reel. Current meaning is borrowed					

1924	午	wu3	午	<u>4</u>	<b>A</b>
7th earthly branch 地支, noon					
pictograph of a mallet, other meanings by borrowing					

1925	伍	wu3	伍	<u>6</u>	<b>B</b>
squad of five soldiers, army, companion, associate with					
squad of five soldiers					

1926	武	wu3	武	<u>8</u>	<b>A</b>
martial arts, military, gallant, fierce					
to march with a halberd					

1927	侮	wu3	侮	<u>9</u>	<b>A</b>
to despise, to insult, to bully					
to despise					

1928	舞	wu3	舞	<u>14</u>	<b>A</b>
to dance, to wield, to brandish, to toy with, dance					
to dance					

1929	勿	wu4	勿	<u>4</u>	<b>A</b>
do not					
of disputed etymology, modern meanings are either borrowings or very abstract and distant extension					

1930	务	wu4	務	<u>5</u>	<b>B</b>
task, job, to do, by all means					
force someone to do something (using a lance), later became just 'to perform a task'					

1931	物	wu4	物	<u>8</u>	<b>B</b>
thing, object, matter, substance, the world					
a certain type of cow, later came to mean (physical) things					

1932	误	wu4	誤	<u>9</u>	<b>B</b>
mistake, error, to miss, to harm, to error					
mistake					

1933	悟	wu4	悟	<u>10</u>	<b>A</b>
to be conscious of, to comprehend					
to be conscious of					

1934	雾	wu4	霧	<u>13</u>	<b>B</b>
fog, mist					
unchanging					

1935	夕	xi1	夕	<u>3</u>	<b>A</b>
evening, dusk, night					
evening, more or less unchanging					

1936	西	xi1	西	<u>6</u>	<b>A</b>
west, the West, western					
pictograph of a bird's nest, etc. Current meaning by borrowing.					

1937	吸	xi1	吸	<u>6</u>	<b>B</b>
to inhale, to absorb, to bring together					
to inhale					

1938	希	xi1	希	<u>7</u>	<b>C</b>
rare, to hope					
n/a					

1939	析	xi1	析	<u>8</u>	<b>A</b>
to separate, to divide, to analyze					
to chop wood					

1940	牺	xi1	犧	<u>10</u>	<b>B</b>
sacrifice					

unchanging					
1941	悉	xi1	悉	<u>11</u>	<b>B</b>
all, entirely, to know					
to know in detail					
1942	稀	xi1	稀	<u>12</u>	<b>B</b>
diluted, sparse, rare					
sparse(ly) (planted grains)					
1943	溪	xi1	溪	<u>13</u>	<b>B</b>
creek, rivulet					
(small) gully, ravine					
1944	熄	xi1	熄	<u>14</u>	<b>B</b>
to extinguish (fire)					
to preserve fire (from extinguishing)					
1945	膝	xi1	膝	<u>15</u>	<b>B</b>
knee					
unchanging					
1946	习	xi2	習	<u>3</u>	<b>A</b>
to practice, to study, to get accustomed to, habit, tradition					
羽 means 'wings', thus to learn to fly					
1947	息	xi2	息	<u>10</u>	<b>A</b>
breath, news, to stop, to rest, to grow, interest(finance)					
to breathe, breath					
1948	席	xi2	席	<u>10</u>	<b>A</b>

woven mat, banquet, seat
woven mat

1949	袭	xi2	襲	<u>11</u>	<b>A</b>
to attack, to inherit, to follow					
type of clothes specifically worn by the dead in ancient China					

1950	惜	xi2	惜	<u>11</u>	<b>B</b>
to pity, to prize, to regret, to cherish, to lament					
to pity, to regret					

1951	锡	xi2	錫	<u>13</u>	<b>A</b>
tin					
unchanging					

1952	洗	xi3	洗	<u>9</u>	<b>B</b>
to wash, to baptize, to remove, to rinse, to clear, to kill off, to burn (photo)					
to wash (feet)					

1953	喜	xi3	喜	<u>12</u>	<b>A</b>
to like, to enjoy, happiness, delight, happy, to adapt to					
happiness					

1954	戏	xi4	戲	<u>6</u>	<b>A</b>
trick, drama, play, show					
a certain kind of play/sport using halberd, probably to imitate war.					

1955	系	xi4	系	<u>7</u>	<b>A</b>
system, department, faculty					
hand' + 'thread' = to hang thread					

1955. 1	系	xi4	係	<u>7</u>	<b>A</b>
to be, to relate to					
to arrest a person with thread (rope)					
1955. 2	系	xi4/ji4	繫	<u>7</u>	<b>B</b>
to connect, to arrest, to worry/to tie, to fasten, to button up					
a type of low quality thread, current meanings possibly by sound-loan					

1956	细	xi4	細	<u>8</u>	<b>B</b>
fine, minutely, thin, slender, tiny, detailed, unimportant					
thin (threads)					

1957	隙	xi4	隙	<u>12</u>	<b>A</b>
crack, chink, opening, chance, occasion for dislike					
chink on a wall					

1958	虾	xia1	蝦	<u>9</u>	<b>B</b>
shrimp, prawn					
toad as in 蛤蟆					

1959	瞎	xia1	瞎	<u>15</u>	<b>C</b>
blind					
n/a					

1960	峡	xia2	峽	<u>9</u>	<b>C</b>
gorge					
n/a					

1961	狭	xia2	狹	<u>9</u>	<b>C</b>
narrow					
n/a					



1962	霞	xia2	霞	<u>17</u>	<b>B</b>
morning/evening glow					
unchanging					

1963	下	xia4	下	<u>3</u>	<b>A</b>
below, later, second, to decline, to go down, to lay egg, to be over					
below					

1964	夏	xia4	夏	<u>10</u>	<b>A</b>
summer, <i>Xia</i> dynasty					
pictograph of a man-like figure, 'summer' is a borrowing					

1965	仙	xian1	仙	<u>5</u>	<b>B</b>
immortals					
unchanging					

1966	先	xian1	先	<u>6</u>	<b>A</b>
early, prior, former, in advance, first, ancestor, to precede					
to move ahead					

1967	纤	xian1/qian1	纖	<u>6</u>	<b>B</b>
fine, delicate, minute/boatman's tow-rope					
thin/fine thread					

1968	掀	xian1	掀	<u>11</u>	<b>B</b>
to lift (a lid), to rock, to convulse					
to lift up					

1969	闲	xian2	閒	<u>7</u>	<b>A</b>
to stay idle, to be unoccupied, leisure					

empty, unoccupied
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1970	贤	xian2	賢	<u>8</u>	<b>A</b>
worthy person, worthy, talented					
wealthy					

1971	弦	xian2	弦	<u>8</u>	<b>B</b>
(bow)string, watch spring, chord, hypotenuse					
(bow) string					

1972	咸	xian2	咸	<u>9</u>	<b>A</b>
all, everyone					
everyone (using mouth, i.e. shouting?)					
1972.1	咸	xian2	鹹	<u>9</u>	<b>B</b>
salted, salty					
unchanging					

1973	銜	xian2	銜	<u>11</u>	<b>B</b>
title, office					
bit (horse)					
1973.1	銜	xian2	啣	<u>11</u>	<b>C</b>
hold in mouth, bear in mind					
n/a					

1974	嫌	xian2	嫌	<u>13</u>	<b>B</b>
to loathe, to suspect, suspicion, hard feelings					
to loathe					

1975	显	xian3	顯	<u>9</u>	<b>A</b>
prominent, conspicuous, to appear, to reveal					
to dry silk threads under the sun, show up					

1976	险	xian3	險	<u>9</u>	<b>B</b>
danger, dangerous, rugged (terrain), almost					
rugged (mountain)					

1977	鲜	xian3/1	鮮	<u>14</u>	<b>A</b>
rare/fresh, tasty, seasonal food					
a type of fish, or 'fish' + 'lamb' = tasty					

1978	县	xian4	縣	<u>7</u>	<b>A</b>
county					
a decapitated head hanging from a tree, thus to to hang, current meaning is a borrowing					

1979	现	xian4	現	<u>8</u>	<b>C</b>
to appear, present, current					
n/a					

1980	限	xian4	限	<u>8</u>	<b>A</b>
limit, bound, to limit, to restrict					
eyesight blocked by hill, thus to block					

1981	线	xian4	線	<u>8</u>	<b>B</b>
thread, string, wire, line, ray, to knit, course, limit					
thread, string					

1982	宪	xian4	憲	<u>9</u>	<b>A</b>
law, constitution					
punishment (to eye)					

1983	陷	xian4	陷	<u>10</u>	<b>B</b>
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pitfall, trap, to sink, to sag, to frame, to capture, defect					
to fall into a trap					

1984	馅	xian4	餡	<u>11</u>	<b>C</b>
stuffing (food)					
n/a					

1985	羨	xian4	羨	<u>12</u>	<b>B</b>
to envy, to admire					
sheep+saliva=greed for food					

1986	献	xian4	獻	<u>13</u>	<b>A</b>
to offer, to perform					
(dog) sacrifice					

1987	乡	xiang1	鄉	<u>3</u>	<b>A</b>
country, village, hometown, centre					
two persons facing each other while eating, current meanings are extended meanings					

1988	相	xiang1/4	相	<u>9</u>	<b>A</b>
each other, mutually/appearance, portrait, picture, to judge, to assist, minister					
tree+eye = look at a tree, possibly to inspect a tree for some specific purpose, e.g. building, religion					

1989	香	xiang1	香	<u>9</u>	<b>A</b>
fragrant, incense, savory, delicious, pleasant, popular					
aroma (of grain)					

1990	箱	xiang1	箱	<u>15</u>	<b>B</b>
box, trunk, chest					
(bamboo) carriage of a cart					

1991	详	xiang2	詳	<u>8</u>	<b>B</b>
detailed, to explain in detail, clear					
Henshall (p451) – to discuss with a view to examining thoroughly. Gu (p738) – cautious (words). Shirakawa (p225) – a trial using religious sheep. Shirakawa has a good point (see 1992).					

1992	祥	xiang2	祥	<u>10</u>	<b>B</b>
auspicious, propitious					
auspicious (sign), more or less unchanging					

1993	享	xiang3	享	<u>8</u>	<b>A</b>
to enjoy, to benefit from					
a building where sacred food is offered to the deity, later became 'to offer (food)', thus the current meanings					

1994	响	xiang3	響	<u>9</u>	<b>B</b>
to echo, to sound, to ring, loud					
echo					

1995	想	xiang3	想	<u>13</u>	<b>B</b>
to think, to believe, to remember, to wish, to want, to miss					
to think					

1996	向	xiang4	向	<u>6</u>	<b>A</b>
direction, to, towards, previously, formerly, to favor					
window					

1997	项	xiang4	項	<u>9</u>	<b>B</b>
back of neck, item, thing, sum (money)					

back of neck

1998

巷

xiang4/hang4

巷

9

**B**

alley/tunnel, gallery (mine)

alley

1999

象

xiang4

象

11

**A**

elephant, shape, appearance, to imitate

pictograph of an elephant

2000

像

xiang4

像

14

**B**

to look like, image, figure, to seem like, for example

look alike

2001	橡	xiang4	橡	<u>15</u>	<b>C</b>
oak					
n/a					

2002	消	xiao1	消	<u>10</u>	<b>B</b>
to disappear, to put off, to remove, to kill time, need					
Henshall(p94)- to have been reduced to little water. Gu(p1131)- to dissolve into water. Shirakawa(p219)- to put out fire with water					

2003	宵	xiao1	宵	<u>10</u>	<b>A</b>
night					
unchanging					

2004	销	xiao1	銷	<u>12</u>	<b>B</b>
to melt, to do away with, to sell, to consume, plug, to insert					
to melt (metal)					

2005	小	xiao3	小	<u>3</u>	<b>A</b>
small, tiny, few, young, little, to diminish, youngster, briefly					
small					

2006	晓	xiao3	曉	<u>10</u>	<b>B</b>
dawn, daybreak, to know, to make explicit					
dawn, daybreak					

2007	孝	xiao4	孝	<u>7</u>	<b>A</b>
filial, mourning, mourning clothes/band					
filial					

2008	校	xiao4/jiao4	校	<u>10</u>	<b>B</b>
school, military officer/proofread, to check, to compare					
wooden shackles					

2009	笑	xiao4	笑	<u>10</u>	<b>C</b>
laugh, smile					
n/a					

2010	效	xiao4	效	<u>10</u>	<b>A</b>
effect, efficacy					
to imitate					
2010.1	效	xiao4	倣	<u>10</u>	<b>C</b>
to imitate					
n/a					

2011	些	xie1	些	<u>8</u>	<b>C</b>
few, several, a little					
n/a					

2012	歇	xie1	歇	<u>13</u>	<b>B</b>
to rest, to suspend, to nap, to sleep, momentarily					
to rest (after sighing tiredly)					

2013	协	xie2	協	<u>6</u>	<b>A</b>
to cooperate, to help, to assist					
to cooperate, more or less unchanging					

2014	邪	xie2	邪	<u>6</u>	<b>B</b>
demonic, evil					
place name 琅邪. Current meanings are borrowings					

2015	胁	xie2	脅/脇	<u>8</u>	<b>B</b>
side of body, to threaten					
side of body					

2016	斜	xie2	斜	<u>11</u>	<b>B</b>
slanting, to incline					



to incline the spoon (to pour liquid)

2017	携	xie2	攜	13	<b>B</b>
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to carry, to bring along, to hold (hands)

to carry, to hang (by hands)

2018	鞋	xie2	鞋	15	<b>B</b>
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shoes

unchanging

2019	写	xie3	寫	5	<b>B</b>
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to write

to remove, to transfer

2020	泄	xie4	泄/洩	8	<b>B</b>
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to leak, to divulge (secrets), to vent (anger, etc.)

to leak (water)

2021	泻	xie4	瀉	8	<b>C</b>
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to flood, a torrent, diarrhea

n/a

2022	卸	xie4	卸	9	<b>A</b>
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to unload (cargo, etc.), to detach, take off, to clear up, to shift onto

a type of religious ritual

2023	屑	xie4	屑	10	<b>B</b>
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litter, crumbs

unsettled movement 𦣻 (of the body尸).

2024	械	xie4	械	11	<b>B</b>
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tools, weapons

instrument of torture or war

2025	谢	xie4	謝	<u>12</u>	<b>A</b>
to thank, to apologize, to wither (flowers, etc.), to decline					
words said upon leaving					

2026	心	xin1	心	<u>4</u>	<b>A</b>
heart, mind, spirit, middle of something					
pictograph of a heart					

2027	辛	xin1	辛	<u>7</u>	<b>A</b>
tired, spicy, rough, trying, eighth of 10 heavenly stems 天干					
tattooist's needle (tattoo being used as a punishment)					

2028	欣	xin1	欣	<u>8</u>	<b>B</b>
happy					
unchanging					

2029	新	xin1	新	<u>13</u>	<b>A</b>
new, newly					
to chop wood, original character of 薪					

2030	薪	xin1	薪	<u>16</u>	<b>B</b>
firewood, salary					
firewood					

2031	信	xin4	信	<u>9</u>	<b>A</b>
true, to trust, to believe (in), sign, letter					
a person's word is true and honest					

2032	兴	xing1/4	興	<u>6</u>	<b>A</b>
flourish, to become popular, get up, to launch/interest					
originally consisted of four hands lifting something					

2033	星	xing1	星	<u>9</u>	<b>A</b>
stars, small points, point of scale, celebrity					
stars					

2034	腥	xing1	腥	<u>13</u>	<b>A</b>
fishy smell, meat and fish, raw meat					
fishy smell					

2035	刑	xing2	刑	<u>6</u>	<b>A</b>
punishment, tools for punishment					
man confined in cage, probably as punishment					

2036	行	xing2/hang2	行	<u>6</u>	<b>A</b>
go, act, circulate, current, capable, okay, series/profession, company					
pictograph of a crossroad					

2037	形	xing2	形	<u>7</u>	<b>B</b>
form, shape, substance, to appear					
shape					

2038	型	xing2	型	<u>9</u>	<b>A</b>
mold, model, type					
(clay) mold					

2039	醒	xing3	醒	<u>16</u>	<b>B</b>
to wake up, to be awake, to realise, to waken, to sober up					
to sober up					

2040	杏	xing4	杏	<u>7</u>	<b>B</b>
apricot					
unchanging					

2041	幸	xing4	幸	<u>8</u>	<b>A</b>
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fortunate, lucky
torture instrument, current meaning probably by sound-loan

2042	性	xing4	性	<u>8</u>	<b>B</b>
nature, disposition, trend, sexuality, sex, gender, -ness or -ity, anger					
one's nature					

2043	姓	xing4	姓	<u>8</u>	<b>A</b>
family name, surname, name					
clan name, since it was a matrilineal society, the people with the same 姓 have the same female ancestor					

2044	凶	xiong1	凶	<u>4</u>	<b>B</b>
ill fortune, famine					
ill fortune.					

2044.1	兇	xiong1	兇	<u>4</u>	<b>B</b>
vicious, terrible, violence, murder, felony, disaster					
vicious					

2045	兄	xiong1	兄	<u>5</u>	<b>A</b>
elder brother					
a person praying, commonly the elder brother in ancient China, thus the current meaning					

2046	胸	xiong1	胸	<u>10</u>	<b>C</b>
chest, heart, mind					
n/a					

2047	雄	xiong2	雄	<u>12</u>	<b>B</b>
male, gallant, brave, powerful, power					
male (bird)					

2048	熊	xiong2	熊	14	<b>B</b>
bear, to scold, unreliable, cowardly					
big fire, current meanings are borrowings from 能, pictograph of a bear					

2049	休	xiu1	休	6	<b>A</b>
to rest, to stop, to divorce, do not, fortune, good luck					
to rest (on a tree)					

2050	修	xiu1	修	9	<b>B</b>
to repair, to build, to study, to write, to cultivate					
Gu(p881)– to decorate. Henshall (p219)– 'striking' a person with a brush in order to make them appear elegant. Shirakawa(p199)– to cleanse a person.					

2051	羞	xiu1	羞	10	<b>A</b>
shy, ashamed, shameful					
to offer food(lamb), current meanings are borrowings.					

2052	朽	xiu3	朽	6	<b>B</b>
rotten					
rotten (wood), more or less unchanging					

2053	秀	xiu4	秀	7	<b>B</b>
refined, talented, elegant, graceful, ear of grain					
ear of grain					

2054	袖	xiu4	袖	10	<b>B</b>
sleeve					
unchanging					

2055	绣	xiu4	繡	10	<b>B</b>
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to embroider, embroidery					
unchanging					

2056	锈	xiu4	鏽	<u>12</u>	<b>C</b>
to rust, rust					
n/a					

2057	须	xu1	須	<u>9</u>	<b>A</b>
necessary, must					
beard, mustache					
2057.1	须	xu1	鬚	<u>9</u>	<b>C</b>
beard, moustache					
n/a					

2058	虚	xu1	虛	<u>11</u>	<b>A</b>
void, false, empty, vain, weak					
originally character of 墟- ruin					

2059	需	xu1	需	<u>14</u>	<b>A</b>
to require, to need, to want, necessity, need					
to baptise					

2060	徐	xu2	徐	<u>10</u>	<b>B</b>
slow, gentle					
to go slowly					

2061	许	xu3	許	<u>6</u>	<b>A</b>
to allow, to permit, to praise, somewhat, perhaps					
to allow, to permit					

2062	序	xu4	序	<u>7</u>	<b>B</b>
order, sequence, preface					
walls which separate the main hall from wing rooms					

2063	叙	xu4	敘	9	<b>A</b>
to narrate, to chat, to describe, to put in order					
of disputed etymology, but relates to 'put something in order'					

2064	绪	xu4	緒	11	<b>B</b>
beginnings, remainder, clues, mind, thread, enterprise					
tip of thread					

2065	续	xu4	續	11	<b>B</b>
to join, to continue, to replenish, to add					
to join (thread)					

2066	絮	xu4	絮	12	<b>B</b>
cotton (wadding), cotton-like, long-winded, prolix					
(coarse) floss silk					

2067	蓄	xu4	蓄	13	<b>B</b>
to store, to reserve, to stock					
to store (vegetable, etc.), more or less unchanging					

2068	宣	xuan1	宣	9	<b>A</b>
to publicize, to announce					
hall for announcing political matters in ancient China, thus the extended meanings					

2069	悬	xuan2	懸	11	<b>A</b>
to hang, to suspend, unresolved, to be far apart, dangerous					
to hang a decapitated head					

2070	旋	xuan2/4	旋	11	<b>A</b>
to revolve, to return, hoop, soon/to revolve					

to revolve

2071

选

xuan3

選

9

**B**

to choose, to select, to elect, selection, anthology

Henshall (p162) – to follow along a road. Shirakawa (p268) – to get together. Gu (p871) – to disptach

2072

削

xue1/xiao1

削

9

**B**

to scrape

unchanging

2073

穴

xue2

穴

5

**B**

cave, cavity, hole, acupuncture point

cave dwelling

2074

学

xue2

學

8

**A**

to study, to learn, to imitate, knowledge, subject, school

to study

2075

雪

xue3

雪

11

**A**

snow, snowlike, to clear one's name

snow

2076

血

xue4/xie3

血

6

**A**

blood

unchanging

2077

旬

xun2

旬

6

**A**

ten days, ten years, twelve years

a mark for ten days

2078

寻

xun2

尋

6

**B**

to search, to seek, measure for length



measure for length

2079	巡	xun2	巡	<u>6</u>	<b>B</b>
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to patrol

unchanging

2080	询	xun2	詢	<u>8</u>	<b>C</b>
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to inquire

n/a

2081	循	xun2	循	<u>12</u>	<b>B</b>
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to follow, to adhere to, to abide by

to follow, more or less unchanging

2082	训	xun4	訓	<u>5</u>	<b>A</b>
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to teach, to train, teaching, instruction, explanation

teaching

2083	讯	xun4	訊	<u>5</u>	<b>A</b>
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to question, to ask, news, information

to question, to interrogate

2084	迅	xun4	迅	<u>6</u>	<b>B</b>
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rapid, fast

fast (movement), more or less unchanging

2085	压	ya1	壓	<u>6</u>	<b>B</b>
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to press, to keep under control, pressure, to close down

to press (earth)

2086	呀	ya1	呀	<u>7</u>	<b>C</b>
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particle expressing surprise or doubt

n/a

2087	押	ya1	押	<u>8</u>	<b>C</b>
to pawn, to detain in custody					
n/a					

2088	鴉	ya1	鴉	<u>9</u>	<b>C</b>
crow					
n/a					

2089	鴨	ya1	鴨	<u>10</u>	<b>C</b>
duck					
n/a					

2090	牙	ya2	牙	<u>4</u>	<b>A</b>
tooth, ivory, fang, cog					
molar					

2091	芽	ya2	芽	<u>7</u>	<b>B</b>
bud, sprout					
unchanging					

2092	崖	ya2/ai2	崖	<u>11</u>	<b>B</b>
cliff/cliff					
unchanging					

2093	哑	ya3	啞	<u>9</u>	<b>B</b>
mute, hoarse, unexploded (of bomb, etc)					
to laugh					

2094	雅	ya3	雅	<u>12</u>	<b>B</b>
elegant, standard					
crow, current meanings are borrowings from 夏					

2095	亚	ya4	亞	<u>6</u>	<b>A</b>
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second, inferior, sub-, Asia					
of very disputed etymology, modern meanings could be borrowings or extended meanings. There's no agreement.					

2096	烟	yan1	煙	10	<b>B</b>
smoke, cigarette, tobacco, opium					
smoke					

2097	淹	yan1	淹	11	<b>B</b>
to flood					
unchanging					

2098	延	yan2	延	6	<b>A</b>
to prolong, to extend, to delay					
Henshall (p256) – lengthy, protracted movement. Gu (p277) – to move a long distance. The two theories are similar to each other.					

2099	严	yan2	嚴	7	<b>A</b>
(air or water) tight, stern, serious, strict					
of disputed etymology. Henshall (p269) – suggests that it is in fact the original character of 巖 – cliff. Gu (p385-6) – strict instruction. Shirakawa (p122) – solemn					

2100	言	yan2	言	7	<b>A</b>
to speak, to say, talk, word, words					
word, more or less unchanging					

2101	岩	yan2	巖/岳	8	<b>B</b>
cliff, rock					
cliff					

2102	炎	yan2	炎	8	<b>A</b>
flame, inflammation, flame-hot					

flame					
2103	沿	yan2	沿	<u>8</u>	<b>B</b>
to follow, along, edge					
to follow (flow of water)					
2104	研	yan2	研	<u>9</u>	<b>B</b>
to grind, (to) study, research					
to grind					
2105	盐	yan2	鹽	<u>10</u>	<b>B</b>
salt					
unchanging					
2106	焰	yan2	焰/燄	<u>12</u>	<b>B</b>
flame					
unchanging					
2107	颜	yan2	顏	<u>15</u>	<b>A</b>
color, countenance, honor (face)					
forehead					
2108	掩	yan3	掩	<u>11</u>	<b>B</b>
to cover up, to shut, to take by surprise					
to cover up (with hand)					
2109	眼	yan3	眼	<u>11</u>	<b>B</b>
eye					
Henshall (p198), Gu (p1233) – to stare with round eyes. Shirakawa (p61) – eye					
2110	演	yan3	演	<u>14</u>	<b>B</b>
to develop, to evolve, to practice, to perform					

long, extensive river

2111

厌

yan4

厭

6

**B**

to satisfy, weary, to loathe

to press, current meanings are borrowings from 厭

2112

艳

yan4

艷

10

**B**

colorful, splendid, gaudy, romantic, sexy, to envy

beautiful and voluptuous (woman)

2113

宴

yan4

宴

10

**A**

feast, to feast, peaceful

disputed. Henshall(p325) – feast. Gu(p1144) – peaceful.  
Shirakawa(p20) – a ritual involving a female medium

2114

验

yan4

驗

10

**B**

to examine, to check, effective, effect

disputed, Henshall(p145) – examine horses. Gu(p1170) – a type  
of horse, current meanings are borrowings from another  
character

2115

雁

yan4

雁

12

**B**

wild goose

unchanging

2116

燕

yan4

燕

16

**A**

swallow (bird)

unchanging

2117

央

yang1

央

5

**A**

to beg, center, to end

original character of 2118 – calamity

2118

殃

yang1

殃

9

**B**

calamity, to put something into jeopardy
calamity

2119	秧	yang1	秧	10	<b>B</b>
shoots, sprouts					
(rice) shoots					

2120	扬	yang2	揚	6	<b>A</b>
to raise, to hoist, to scatter, to propagate					
to raise (jade)					

2121	羊	yang2	羊	6	<b>A</b>
sheep, goat					
unchanging					

2122	阳	yang2	陽	6	<b>A</b>
sun, male, Yang, surface, temporal					
sunny side (of hill)					

2123	杨	yang2	楊	7	<b>B</b>
poplar					
unchanging					

2124	洋	yang2	洋	9	<b>A</b>
foreign, Western, ocean, plenty of					
expansive (water)					

2125	仰	yang3	仰	6	<b>B</b>
to turn one's face up, to depend on, to admire, to look up					
to turn one's face up					

2126	养	yang3	養	9	<b>A</b>
to raise (animals), to bring up, to support, to give birth, to rest, to maintain					
to raise (sheep)					

2127	氧	yang3	氧	<u>10</u>	<b>C</b>
oxygen					
n/a					

2128	痒	yang3	痒	<u>11</u>	<b>B</b>
to itch, to tickle					
a type of skin disease					

2129	样	yang4	樣	<u>10</u>	<b>B</b>
manner, pattern, appearance, shape					
horse chestnut, current meanings are borrowing					

2130	妖	yao1	妖	<u>7</u>	<b>B</b>
devil, bewitching, monster, coquettish					
coquettish					

2131	腰	yao1	腰	<u>13</u>	<b>C</b>
waist, lower back, middle, loins					
n/a					

2132	邀	yao1	邀	<u>16</u>	<b>C</b>
to invite					
n/a					

2133	窑	yao2	窯	<u>11</u>	<b>A</b>
kiln, oven, cave-like, brothel					
kiln					

2134	谣	yao2	謠	<u>12</u>	<b>C</b>
folk song, rumor					
n/a					

2135	搖	yao2	搖	<u>13</u>	<b>B</b>
to shake, to rock					
to shake (using hand), more or less unchanging					

2136	遙	yao2	遙	<u>13</u>	<b>B</b>
distant, far					
to go afar, more or less unchanging					

2137	咬	yao3	咬	<u>9</u>	<b>C</b>
to bite					
n/a					

2138	药	yao4	藥	<u>9</u>	<b>A</b>
medicine, drug, chemical, to cure, to drug					
(herbal) medicine					

2139	要	yao4/1	要	<u>9</u>	<b>A</b>
important, to want, will, must/to demand, to coerce					
lower back					

2140	钥	yao4/yue4	鑰	<u>9</u>	<b>B</b>
key/important factor					
originally written with 門 and 龠- a wooden bar to block the door.					

2141	耀	yao4	耀	<u>20</u>	<b>B</b>
to light, glory, to show off					
to light, to illuminate					

2142	爷	ye2	爺	<u>6</u>	<b>C</b>
grandpa, old man					
n/a					



2143	也	ye3	也	<u>3</u>	<b>A</b>
also, particle (grammar)					
Gu(p48) – pictograph of a snake.					

2144	冶	ye3	冶	<u>7</u>	<b>A</b>
to smelt					
unchanging					

2145	野	ye3	野	<u>11</u>	<b>A</b>
field, open space, limit, boundary, civilian, rude, wild					
field					

2146	业	ye4	業	<u>5</u>	<b>A</b>
business, occupation, study, achievement, property, already, karma					
Henshall (p75) – base and notched board of a musical instrument. Gu(155), Shirakawa (p90), Zuo (p295) – a decorative rack for hanging the musical instruments					

2147	叶	ye4	葉	<u>5</u>	<b>A</b>
leaf, page, era, period					
leaf					

2148	页	ye4	頁	<u>6</u>	<b>A</b>
page, leaf					
head					

2149	夜	ye4	夜	<u>8</u>	<b>A</b>
night					
unchanging					

2150	咽	ye4/yan1/4	咽	<u>9</u>	<b>B</b>
to choke while crying/narrow pass, throat/to swallow					
throat					

2151	液	ye4	液	<u>11</u>	<b>B</b>
liquid, fluid					
unchanging					

2152	一	yi1	一	<u>1</u>	<b>A</b>
one, single, little, as soon as, entire, all, throughout, then					
one					

2153	衣	yi1/4	衣	<u>6</u>	<b>A</b>
clothes, skin, hull, rind/to put on clothes					
clothes(upper body)					

2154	医	yi1	醫	<u>7</u>	<b>B</b>
medical, medicine, doctor, to cure, to treat					
to cure					

2155	依	yi1	依	<u>8</u>	<b>A</b>
to agree to, base on, to depend on					
Zuo(p29), Gu(p658) – men depend on clothes (for warmth). Shirakawa(p6) – spirit adheres to the clothes.					

2156	仪	yi2	儀	<u>5</u>	<b>B</b>
apparatus, rites, appearance, style, present, ceremony					
appearance, style					

2157	宜	yi2	宜	<u>8</u>	<b>A</b>
should, suitable, appropriate					
hold a memorial service (for ancestor)					

2158	姨	yi2	姨	<u>9</u>	<b>B</b>
mother's sister, aunt, wife's sister					
wife's sister					

2159	誼	yi2	誼	10	<b>B</b>
friendship					
to act like an appropriate person					

2160	移	yi2	移	11	<b>B</b>
to move, to shift, to change, to remove					
rice plants swaying					

2161	遺	yi2/wei4	遺	12	<b>A</b>
to lose, lost item, to leave behind, to leak (body fluid)/to give present					
to lose					

2162	疑	yi2	疑	14	<b>A</b>
to doubt, to misbelieve, to suspect, suspensive					
to hesitate					

2163	乙	yi3	乙	1	<b>A</b>
second of 10 heavenly stems 天干, second in order					
of very disputed etymology, in any case, modern meanings by borrowing					

2164	已	yi3	已	3	<b>A</b>
already, to stop					
Gu(p46)– pictograph of an infant with head facing downwards, indicating the immediate moment of birth.					

2165	以	yi3	以	4	<b>A</b>
by, to use, according to– mainly used as a particle					
Gu(p123)– originally the same with 2164, later a 'man 人' was added.					

2166	蚁	yi3	蟻/螳	9	<b>B</b>
ant					

unchanging

2167	倚	yi3	倚	<u>10</u>	<b>B</b>
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to lean on, to rely upon, biased

to lean on something

2168	椅	yi3	椅	<u>12</u>	<b>B</b>
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chair

originally the name of a plant, current meaning is a borrowing

2169	亿	yi4	億	<u>3</u>	<b>B</b>
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a hundred million

originally not a numeral, but rather an adj. meaning person with thoughts.

2170	义	yi4	義	<u>3</u>	<b>A</b>
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justice, righteousness, brotherhood, foster-, -in-law, artificial, meaning

sheep 羊 + halberd 我 = to kill a sheep and use it as religious sacrifice

2171	艺	yi4	藝	<u>4</u>	<b>C</b>
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art

n/a

2172	忆	yi4	憶	<u>4</u>	<b>C</b>
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remembrance, to remember

n/a

2173	议	yi4	議	<u>5</u>	<b>B</b>
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to debate, suggestion

to debate

2174	亦	yi4	亦	<u>6</u>	<b>A</b>
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also
side of body, current meaning by borrowing

2175	異	yi4	異	<u>6</u>	<b>A</b>
to differ, unusual, another, to separate, to discriminate, to be surprised					
pictograph of a masked figure					

2176	役	yi4	役	<u>7</u>	<b>A</b>
corvée, military service, to ill-use, servant, war					
originally the left side of the character was not 'cross road' but rather 'a man', thus to coerce somebody to do something					

2177	译	yi4	譯	<u>7</u>	<b>B</b>
to translate, to interpret					
unchanging					

2178	易	yi4	易	<u>8</u>	<b>A</b>
to change, to exchange, easy, simple, Yi-Ching					
of very disputed etymology					

2179	疫	yi4	疫	<u>9</u>	<b>B</b>
epidemic, plague					
unchanging					

2180	益	yi4	益	<u>10</u>	<b>A</b>
benefit, beneficial, to increase, to add, all the more					
original character of 溢- to overflow					

2181	意	yi4	意	<u>13</u>	<b>B</b>
thought, idea, intention, expectation, atmosphere					
Henshall(p65), Gu(1643)– thoughts of one's heart. Shirakawa(p9)– to guess					

2182	毅	yi4	毅	<u>15</u>	<b>A</b>
perseverance					
unchanging					

2183	翼	yi4	翼	<u>17</u>	<b>A</b>
wings					
unchanging					

2184	因	yin1	因	<u>6</u>	<b>A</b>
cause, reason, because, to inherit, accordingly					
a man 大 on a mat 口.					

2185	阴	yin1	陰	<u>6</u>	<b>A</b>
cloudy, shady, Yin, negative, feminine, vulva, moon, implicit					
shaded side (of hill)					

2186	音	yin1	音	<u>9</u>	<b>A</b>
sound, voice, news					
sound, voice					

2187	姻	yin1	姻	<u>9</u>	<b>B</b>
marriage, marriage connections					
marriage connection (husband's side)					

2188	银	yin2	銀	<u>11</u>	<b>B</b>
silver, silver-colored, relating to money					
silver					

2189	引	yin3	引	<u>4</u>	<b>A</b>
to draw (a bow), to pull, to lead, to leave, to cause, to bring out, to quote					
to draw a bow					

2190	饮	yin3/4	飲	<u>7</u>	<b>A</b>
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to drink/to give water to
more or less unchanging

2191	隱	yin3	隱	11	<b>B</b>
secret, hidden, concealed, to hide					
concealed (by a wall, etc.), more or less unchanging					

2192	印	yin4	印	5	<b>A</b>
to print, to engrave, a seal, stamp, mark, trace					
original character of 抑- to press down					

2193	英	ying1	英	8	<b>B</b>
flower, talented, talented person					
flower					

2194	櫻	ying1	櫻	15	<b>C</b>
cherry					
n/a					

2195	鷹	ying1	鷹	18	<b>C</b>
eagle, hawk					
n/a					

2196	迎	ying2	迎	7	<b>B</b>
to welcome, to meet, to face, to forge ahead					
to meet somebody coming from the opposite side, thus the current meanings					

2197	盈	ying2	盈	9	<b>A</b>
full, filled, surplus					
OBI script shows a man in a bathtub full of water, thus the current meanings					

2198	營	ying2	營	<u>11</u>	<b>B</b>
army, camp, to operate, to run, to manage					
disputed. Henshall(p190)– large encampment surrounded by torches, i.e. barracks. Gu(p1196)– a round cave dwelling. Shirakawa(p15)– large house guarded by (army carrying) torches, thus 'to run, to operate'					

2199	蠅	ying2	蠅	<u>14</u>	<b>B</b>
a fly					
unchanging					

2200	贏	ying2	贏	<u>17</u>	<b>A</b>
to beat, to win, to profit					
to profit					

2201	影	ying3	影	<u>15</u>	<b>C</b>
image, reflection, shadow					
n/a					

2202	應	ying4/1	應	<u>7</u>	<b>A</b>
to answer, to respond, to adjust, to react/ought to					
Gu(p481-2)– ought to. Shirakawa(p23), Henshall(p192)– to answer, to respond					

2203	映	ying4	映	<u>9</u>	<b>C</b>
to reflect					
n/a					

2204	硬	ying4	硬	<u>12</u>	<b>C</b>
hard, stiff, firm					
n/a					

2205	傭	yong1	傭	<u>7</u>	<b>B</b>
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to hire, to employ, servant, hired labourer					
average, medium					

2206	拥	yong1	擁	<u>8</u>	<b>B</b>
to hold, to embrace, to surround, to swarm, to support, to lead					
to hold, to embrace (with hands)					

2207	庸	yong1	庸	<u>11</u>	<b>A</b>
ordinary					
original character of 鑪- an ancient type of metal bell					

2208	永	yong3	永	<u>5</u>	<b>A</b>
long, everlasting, perpetual					
long river/ to swim					

2209	咏	yong3	詠	<u>8</u>	<b>B</b>
to sing, to recite, to compose a poem					
to recite, to sing, more or less unchanging					

2210	泳	yong3	泳	<u>8</u>	<b>B</b>
swimming, to swim					
unchanging					

2211	勇	yong3	勇	<u>9</u>	<b>A</b>
brave, bravery					
unchanging					

2212	涌	yong3	涌	<u>10</u>	<b>B</b>
to gush up, to appear, to flood into (figurative)					
to gush up (water)					

2213	用	yong4	用	<u>5</u>	<b>A</b>
to use, to eat or drink, expense, use, necessity					

disputed. Henshall (p60) – pictograph of fencing, modern meanings by borrowing. Shirakawa (p433) – fencing, but modern meanings by extension. Zuo (p299) – pictograph of a wooden bucket, modern meanings by extension. Gu (p179) – cuts on oracle bone.

2214	优	you1	優	<u>6</u>	<b>B</b>
excellent, superior, actor/actress					
actor/actress					

2215	忧	you1	憂	<u>7</u>	<b>A</b>
to worry, anxiety, sorrow					
sorrow					

2216	悠	you1	悠	<u>11</u>	<b>B</b>
at ease, long, far					
Gu (1271), Henshall (p596) – sad, which is now an obsolete meaning, but did appear often in classical Chinese. Shirakawa (p429) – 'at ease' is the original meaning.					

2217	尤	you2	尤	<u>4</u>	<b>A</b>
outstanding, particularly, mistake, to blame					
original character of 疣 – verruca, wart, current meanings by extension					

2218	由	you2	由	<u>5</u>	<b>A</b>
cause, to follow, from, to leave it, by, via					
pictograph of a container, modern meanings by extension					

2219	邮	you2	郵	<u>7</u>	<b>B</b>
post, mail. to post					
relay station on a messenger route					

2220	犹	you2	猶	<u>7</u>	<b>A</b>
to resemble, as if, still					
a type of monkey, thus the meaning 'to resemble'					

2221	油	you2	油	<u>8</u>	<b>B</b>
oil, to paint, sly, petroleum					
oil					

2222	游	you2	游	<u>12</u>	<b>A</b>
to swim, section of river, e.g. midstream, to tour					
to swim					
2222.1	游	you2	遊	<u>12</u>	<b>A</b>
to tour, to swim					
to tour					

2223	友	you3	友	<u>4</u>	<b>A</b>
friend, friendly					
two hands together, indicating mutual support					

2224	有	you3	有	<u>6</u>	<b>A</b>
to have, to exist, to be, etc.					
to have (meat)					

2225	又	you4	又	<u>2</u>	<b>A</b>
again, also, both, plus, and					
pictograph of right hand, modern meanings by borrowing					

2226	幼	you4	幼	<u>5</u>	<b>B</b>
young, child					
right apart is 'strength', left part is 'short thread', thus 'little strength', probably refer to children. Thus more or less unchanging.					

2227	右	you4	右	<u>5</u>	<b>A</b>
right, better, right-wing					
original character of 佑- bless, help					

2228	诱	you4	誘	<u>9</u>	<b>B</b>
to lead, to guide, to entice, to tempt					
to lead, to guide (with words)					

2229	于	yu2	於	<u>3</u>	<b>A</b>
in, at (particle)					
pictograph of a crow					

2230	予	yu2/3	予	<u>4</u>	<b>B</b>
I/to give					
shuttle					

2231	余	yu2	余	<u>7</u>	<b>A</b>
I, me					
pictograph of a building					

2231.1	余	yu2	餘	<u>7</u>	<b>B</b>
surplus, remaining, too, outside of					
surplus (food)					

2232	鱼	yu2	魚	<u>8</u>	<b>A</b>
fish					
unchanging					

2233	娱	yu2	娛	<u>10</u>	<b>B</b>
to entertain, entertainment, happiness					
happiness, entertainment, more or less unchanging					

2234	渔	yu2	漁	<u>11</u>	<b>A</b>
to fish, to hunt for					

to fish					
2235	愉	yu2	愉	<u>12</u>	<b>A</b>
pleased					
unchanging					
2236	榆	yu2	榆	<u>13</u>	<b>A</b>
elm					
unchanging					
2237	愚	yu2	愚	<u>13</u>	<b>A</b>
stupid, silly, to ridicule					
stupid, silly					
2238	与	yu3/4	與	<u>3</u>	<b>A</b>
with, and, to give, to help/to participate					
Gu(p27)– interlocking hands, thus 'gang'. Henshall(p599), Shirakawa(p431)– interlocking hands, thus 'joint effort'.					
2239	屿	yu3	嶼	<u>6</u>	<b>C</b>
islet					
n/a					
2240	宇	yu3	宇	<u>6</u>	<b>A</b>
eaves, house, room, universe, space					
eaves					
2241	羽	yu3	羽	<u>6</u>	<b>A</b>
feather					
wing/feather, more or less unchanging					
2242	雨	yu3	雨	<u>8</u>	<b>A</b>
rain					

unchanging					
2243	语	yu3/4	語	<u>9</u>	<b>B</b>
words, speech, dialect, language, to say/to tell					
Henshall (p161), Shirakawa (p262) – speech, to say. Gu (p951) – happy					
2244	玉	yu4	玉	<u>5</u>	<b>A</b>
jade, jade-like (white and beautiful), respectable					
jade					
2245	育	yu4	育	<u>8</u>	<b>A</b>
to give birth, to nourish, to educate,					
to give birth					
2246	狱	yu4	獄	<u>9</u>	<b>A</b>
prison, lawsuit					
lawsuit					
2247	浴	yu4	浴	<u>10</u>	<b>A</b>
bath, to bathe					
unchanging					
2248	预	yu4	預	<u>10</u>	<b>C</b>
beforehand					
n/a					
2249	域	yu4	域	<u>11</u>	<b>A</b>
region, area, domain					
domain, territory, refers to the area under somebody's control. More or less unchanging.					
2250	欲	yu4	欲	<u>11</u>	<b>B</b>

to desire, about to					
desire, to desire					
2250.1	欲	yu4	慾	<u>11</u>	<b>C</b>
desire					
n/a					

2251	遇	yu4	遇	<u>12</u>	<b>A</b>
to meet (by chance), to be treated, chance					
to meet by chance					

2252	御	yu4	御	<u>12</u>	<b>A</b>
to drive (also written as 馭), imperial, to rule					
a kind of ritual					
2252.1	御	yu4	禦	<u>12</u>	<b>A</b>
to defend, to resist					
a kind of ritual, 2252 and 2252.1 have the same etymology					

2253	裕	yu4	裕	<u>12</u>	<b>A</b>
abundant					
abundant (clothes), more or less unchanging					

2254	愈	yu4	愈	<u>13</u>	<b>A</b>
the more...the better					
to heal, to recover					
2254.1	愈	yu4	癒	<u>13</u>	<b>B</b>
to heal, to recover					
to heal, to recover (after 2254 was borrowed as particle, 2254.1 was created.)					

2255	譽	yu4	譽	<u>13</u>	<b>B</b>
reputation, to praise					
to praise					

2256	冤	yuan1	冤	<u>10</u>	<b>B</b>
injustice, grievance, grudge, wrong, silly					
a confined rabbit 兔, meaning to contract (under force)					

2257	元	yuan2	元	<u>4</u>	<b>A</b>
primary, first, portion, element, Chinese Yuan					
head					

2258	园	yuan2	園	<u>7</u>	<b>B</b>
garden, park					
garden, more or less unchanging					

2259	员	yuan2	員	<u>7</u>	<b>A</b>
person, member, -er/-or					
round (kettle)					

2260	原	yuan2	原	<u>10</u>	<b>A</b>
former, original, raw, cause, to forgive, plain					
original character of 源- water source, 'plain' is a borrowed meaning, other meanings by extension					

2261	圆	yuan2	圓	<u>10</u>	<b>B</b>
circle, circular, round, Chinese Yuan, tactful, to justify					
circle					

2262	援	yuan2	援	<u>12</u>	<b>B</b>
to pull, to grasp, to quote, to help, to aid					
to pull with hand					

2263	缘	yuan2	緣	<u>12</u>	<b>B</b>
cause, reason, tie, fatality, edge, along					
edge of clothes, hemmingstitch					



2264	源	yuan2	源	<u>13</u>	<b>C</b>
source, origin					
n/a					

2265	远	yuan3	遠	<u>7</u>	<b>A</b>
far, distant, remote					
unchanging					

2266	怨	yuan4	怨	<u>9</u>	<b>B</b>
grudge, to blame, to complain					
unchanging					

2267	院	yuan4	院	<u>9</u>	<b>A</b>
courtyard, institution					
fence, wall					

2268	愿	yuan4	願	<u>14</u>	<b>B</b>
wish, to wish					
Henshall (p136) – big head, then big ideas, thus the modern meanings. Shirakawa (p62) – to make a wish earnestly					

2269	约	yue1	約	<u>6</u>	<b>B</b>
agreement, to invite, to arrange, to restrict, simple, thrifty, circa					
to bind threads					

2270	月	yue4	月	<u>4</u>	<b>A</b>
moon, month					
pictograph of moon, month is an extended meaning					

2271	乐	yue4/le4	樂	<u>5</u>	<b>A</b>
music/happy, to like doing something, laugh					

Gu (p187), Shirakawa (p47), Zuo (p296) – pictograph of a musical instrument. Henshall (p61-2) – original character of 櫟 – oak tree.

2272	閱	yue4	閱	10	<b>B</b>
to inspect, to read, to progress					
to count, to inspect					

2273	悅	yue4	悅	10	<b>C</b>
pleased					
n/a					

2274	躍	yue4	躍	11	<b>B</b>
to jump, to leap					
unchanging					

2275	越	yue4	越	12	<b>B</b>
to leap over, to exceed, to rise, the more...the					
to leap over					

2276	云	yun2	云	4	<b>A</b>
to say					
cloud					
2276.1	雲	yun2	雲	4	<b>B</b>
cloud					
unchanging					

2277	匀	yun2	匀	4	<b>A</b>
even, to distribute evenly, to share, to accommodate					
even, to distribute evenly					

2278	允	yun3	允	4	<b>A</b>
just, fair, to permit, to agree					

pictograph of a person looking back

2279	孕	yun4	孕	<u>5</u>	<b>A</b>
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pregnant

unchanging

2280	运	yun4	運	<u>7</u>	<b>B</b>
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to move, to transport, fortune, fate

to move, to transport

2281	晕	yun4/1	暈	<u>10</u>	<b>A</b>
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dizzy, halo, ring/confused, dizzy, faint

halo (of sun)

2282	韵	yun4	韻	<u>13</u>	<b>C</b>
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melody, appeal, charm, rhyme

n/a

2283	扎	zha1/2	扎	<u>4</u>	<b>B</b>
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a jug of (beer, etc.)/to struggle as in 挣扎

to pull, to draw

2283.1	扎	za1/zha1	紮	<u>4</u>	<b>C</b>
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to tie, to bind, to prick/to be stationed

n/a

2284	杂	za2	雜	<u>6</u>	<b>B</b>
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mixed, miscellaneous, to mix

miscellaneous color

2285	咱	za2/zhan2	咱	<u>9</u>	<b>C</b>
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we

n/a

2286	灾	zai1	災	<u>7</u>	<b>A</b>
disaster, calamity, mishap, misfortune					
fire(disaster)					

2287	栽	zai1	栽	<u>10</u>	<b>B</b>
to plant, to stick in, to charge (falsely), to lose face, to tumble					
Shirakawa(p154), Henshall(p412)- to plant trees. Gu(p989)- wooden board used when building walls					

2288	仔	zai3/zi1/3	仔	<u>5</u>	<b>A</b>
young, young animal/(the same)/(the same)					
carry a baby on one's back					

2289	宰	zai3	宰	<u>10</u>	<b>A</b>
to slaughter, butcher, to govern, to administer, official					
辛 is a symbol of slave, thus slave under roof. Since slaves were often used to slaughter sacrifice, thus the extended meanings.					

2290	再	zai4	再	<u>6</u>	<b>A</b>
again, once more, more, re-, another, then, to repeat					
second time					

2291	在	zai4	在	<u>6</u>	<b>A</b>
at, in, to exist					
to exist					

2292	载	zai4/3	載	<u>10</u>	<b>A</b>
to load, to fill up, as well as/year, to record					
Henshall(p414)- load, carry. Gu(p989)- to ride (vehicle)					

2293	暂	zan4	暫	<u>12</u>	<b>B</b>
temporary, a short period of time					

unchanging					
2294	贊	zan4	贊	16	<b>B</b>
to support, to sponsor					
Henshall (p214) – to offer someone a valuable object. Gu (p1888) – to meet a visitor with a valuable gift.					
2294.1	讚	zan4	讚	16	<b>C</b>
to praise					
n/a					
2295	脏	zang4	臟	10	<b>C</b>
organ, viscera					
n/a					
2295.1	脏	zang1	髒	10	<b>C</b>
dirty, filthy					
n/a					
2296	葬	zang4	葬	12	<b>A</b>
to bury (the dead)					
unchanging					
2297	遭	zao1	遭	14	<b>B</b>
to encounter (something bad)					
to meet on the road					
2298	糟	zao1	糟	17	<b>B</b>
dregs, to rot, bad, unfavorable					
(rice) wine with dregs					
2299	早	zao3	早	6	<b>A</b>
early, earlier, morning					

disputed. A pictograph of an object, in any case, modern meaning is borrowed.

2300	枣	zao3	棗	<u>8</u>	<b>A</b>
jujube, dates					
unchanging					

2301	澡	zao3	澡	<u>16</u>	<b>A</b>
bath, shower					
to wash hands					

2302	皂	zao4	皂	<u>7</u>	<b>A</b>
soap, black (color)					
a type of tree					

2303	灶	zao4	灶	<u>7</u>	<b>A</b>
kitchen stove					
unchanging					

2304	燥	zao4	燥	<u>17</u>	<b>B</b>
dry, dried					
unchanging					

2305	躁	zao4	躁	<u>20</u>	<b>B</b>
impatient, hotheaded					
rapid movement					

2306	造	zao4	造	<u>10</u>	<b>A</b>
to make, to forge, to visit, result					
to arrive, to visit					

2307	则	ze2	則	<u>6</u>	<b>A</b>
norm, rule, to learn, to study, then					

Henshall(p231)– cut marks on kettle, thus 'scale, measure', leading to current meanings. Shirakawa(p284)– cut 'articles/law' on kettle. Gu(p269)– cut meat evenly in kettle, leading to 'norm, rule'.

2308	責	ze2	責	<u>8</u>	<b>A</b>
duty, responsibility, to demand, to condemn, to blame					
Gu(p546)– to use a sharp tool to open shells, thus to demand something. Henshall(p226)– takes 'shell' as symbol of money, thus 'money which can be demanded', i.e a loan/debt.					

2309	择	ze2	擇	<u>8</u>	<b>A</b>
to select, to choose					
unchanging					

2310	泽	ze2	澤	<u>8</u>	<b>B</b>
marsh, swamp, moisture, polish, gloss, blessing, benefit					
marsh, swamp					

2311	贼	zei2	賊	<u>10</u>	<b>A</b>
thief, villain, wicked, deceitful, extremely, terribly					
to harm, to damage (with weapon)					

2312	怎	zen3	怎	<u>9</u>	<b>C</b>
how, why, what for?					
n/a					

2313	增	zeng1	增	<u>15</u>	<b>B</b>
to increase, to add					
unchanging					

2314	贈	zeng4	贈	<u>16</u>	<b>B</b>
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to give gift					
unchanging					

2315	渣	zha1	渣	<u>12</u>	<b>C</b>
slag, dregs					
n/a					

2316	轧	zha2/ya4/ga2	軋	<u>5</u>	<b>B</b>
to roll steel/crush, keep out/make friends, check accounts, jam together					
to crush					

2317	闸	zha2	閘	<u>8</u>	<b>B</b>
water gate, to stop water (with water gate), brake, switch					
to open/close door					

2318	眨	zha3	眨	<u>9</u>	<b>C</b>
to wink					
n/a					

2319	炸	zha4/2	炸	<u>9</u>	<b>C</b>
to explode/to deep fry					
n/a					

2320	榨	zha4	榨	<u>14</u>	<b>C</b>
to extract					
n/a					

2321	摘	zhai1	摘	<u>14</u>	<b>B</b>
to take, to pick, to remove, to select					
to pick (fruit, flower, etc.)					

2322	宅	zhai2	宅	<u>6</u>	<b>A</b>
residence					



unchanging					
2323	窄	zhai3	窄	<u>10</u>	<b>C</b>
narrow					
n/a					
2324	债	zhai4	債	<u>10</u>	<b>B</b>
debt					
unchanging					
2325	寨	zhai4	寨	<u>14</u>	<b>C</b>
stronghold, camp, village					
n/a					
2326	占	zhan1	占	<u>5</u>	<b>A</b>
to divine					
unchanging					
2326.1	占	zhan4	佔	<u>5</u>	<b>C</b>
to occupy, to account for					
n/a					
2327	沾	zhan1	沾	<u>8</u>	<b>B</b>
to touch, infected by, to receive favors					
to add water					
2327.1	沾	zhan1	霑	<u>8</u>	<b>B</b>
moisten					
unchanging					
2328	斩	zhan3	斬	<u>8</u>	<b>B</b>
to chop, to cut					
unchanging					
2329	盞	zhan3	盞	<u>10</u>	<b>C</b>

a small cup
n/a

2330	展	zhan3	展	10	<b>B</b>
to spread out, to put forth, to postpone, exhibition					
to spread out					

2331	嶄	zhan3	嶄	11	<b>C</b>
precipitous peak					
n/a					

2332	战	zhan4	戰	9	<b>A</b>
to fight, fight, war					
unchanging					

2333	站	zhan4	站	10	<b>C</b>
stop(bus, etc.), to stand, to halt					
n/a					

2334	张	zhang1	張	7	<b>B</b>
to open, to set up, to exaggerate, to look					
to draw out bow					

2335	章	zhang1	章	11	<b>A</b>
chapter, article, regulation, order, seal, badge					
Shirakawa(p221)– delicate tattoo pattern, tattoos show social status, thus 'order'. Zuo(p489–90)– tattoo pattern, tattooed person is a slave, thus 'regulation.'					

2336	涨	zhang3/4	漲	10	<b>C</b>
to rise/to swell					
n/a					

2337	掌	zhang3	掌	<u>12</u>	<b>B</b>
palm of hand, to slap, be in charge of					
palm of hand					

2338	丈	zhang4	丈	<u>3</u>	<b>B</b>
measure (length), to measure, old male					
hand holding a '十' shaped object, may refer to measuring					

2339	仗	zhang4	仗	<u>5</u>	<b>C</b>
weaponry, to rely on, to depend on, war					
n/a					

2340	帐	zhang4	帳	<u>7</u>	<b>B</b>
veil, tent					
unchanging					
2340.1	帐	zhang4	賬	<u>7</u>	<b>C</b>
account, bill, debt					
n/a					

2341	胀	zhang4	脹	<u>8</u>	<b>C</b>
swollen, to swell					
n/a					

2342	障	zhang4	障	<u>13</u>	<b>B</b>
to block, to obstruct, obstruction					
to obstruct, more or less unchanging					

2343	招	zhao1	招	<u>8</u>	<b>B</b>
to beckon, to recruit, to provoke, a maneuver, trick, to confess					
to beckon					

2344	找	zhao3	找	<u>7</u>	<b>C</b>
to look for, to give change					

n/a					
2345	召	zhao4	召	<u>5</u>	<b>A</b>
to call together, to summon					
unchanging					
2346	兆	zhao4	兆	<u>6</u>	<b>A</b>
omen, to foretell, trillion, mega-					
cracks on turtle shell, which was seen as an omen in ancient China					
2347	赵	zhao4	趙	<u>9</u>	<b>B</b>
proper noun					
to hop, to rush					
2348	照	zhao4	照	<u>13</u>	<b>A</b>
to illuminate, to reflect, to care, photograph, take photo, toward					
to illuminate					
2349	罩	zhao4	罩	<u>13</u>	<b>B</b>
to cover, cover, basket, pot					
basket (for catching fish, etc,)					
2350	遮	zhe1	遮	<u>14</u>	<b>B</b>
to obstruct, to shut out, to cover, to hide, to conceal					
to obstruct (movement)					
2351	折	zhe2/she2	折	<u>7</u>	<b>A</b>
to break, to curve/to break, to lose					
to break					
2351.1	折	zhe2	摺	<u>7</u>	<b>B</b>
to fold, folded document					
to destroy					

2352	哲	zhe2	哲	<u>10</u>	<b>A</b>
wise, sage					
wise, more or less unchanging					

2353	者	zhe3	者	<u>8</u>	<b>A</b>
particle (grammar), -er (person)					
disputed. Gu(p552)- to flame, original character of 着. Shirakawa(p187)- wall, original character of 堵. Zuo(p307)- pictograph of a type of plant.					

2354	这	zhe4	這	<u>7</u>	<b>C</b>
this, these					
n/a					

2355	浙	zhe4	浙	<u>10</u>	<b>B</b>
place name, name of a river					
unchanging					

2356	着	zhe5	着	<u>11</u>	<b>C</b>
particle					
n/a					

2357	贞	zhen1	貞	<u>6</u>	<b>A</b>
chaste, faithful					
to divine					

2358	针	zhen1	針(鍼)	<u>7</u>	<b>B</b>
needle					
unchanging					

2359	侦	zhen1	偵	<u>8</u>	<b>C</b>
to scout, to investigate					
n/a					

2360	珍	zhen1	珍	<u>9</u>	<b>B</b>
precious, treasure, to prize, to cherish					
treasure (hade, etc.)					

2361	真	zhen1	真	<u>10</u>	<b>A</b>
real, really, truly					
original character of 珍, Zuo(p570)– precious. Gu(p1010)– precious food					

2362	诊	zhen3	診	<u>7</u>	<b>B</b>
to examine (medically)					
to see, to inspect, in a more broad sense					

2363	枕	zhen3	枕	<u>8</u>	<b>B</b>
pillow, to use something as a pillow					
pillow, more or less unchanging					

2364	阵	zhen4	陣	<u>6</u>	<b>C</b>
battle formation, battlefield, short period of time					
n/a					

2365	振	zhen4	振	<u>10</u>	<b>B</b>
to shake, to vibrate, to rouse					
to wave, to swing hands					

2366	震	zhen4	震	<u>15</u>	<b>B</b>
to shake, to vibrate, to jolt, excited, shocked					
thunder					

2367	镇	zhen4	鎮	<u>15</u>	<b>B</b>
garrison, small town, to suppress, to calm, to post, to chill					
Henshall(p514)– metal weight. Gu(p1818)– to supress with metal					

2368	争	zheng1	爭	<u>6</u>	<b>B</b>
to fight, struggle, fight					
to fight for something, more or less unchanging					

2369	征	zheng1	征	<u>8</u>	<b>A</b>
journey, expedition, military campaign, to conquer, to attack					
journey, military campaign, more or less unchanging					
2369.1	征	zheng1	徵	<u>8</u>	<b>A</b>
to collect, to levy, to draft, to prove, omen, symptom					
Shirakawa(p315) – a type of ritual. Gu(p1827) – omen.					

2370	挣	zheng1/4	掙	<u>9</u>	<b>C</b>
to struggle/to make money					
n/a					

2371	睁	zheng1	睜	<u>11</u>	<b>C</b>
to open eye					
n/a					

2372	箏	zheng1	箏	<u>12</u>	<b>B</b>
Guzheng, Koto (music instrument)					
unchanging					

2373	蒸	zheng1	蒸	<u>13</u>	<b>B</b>
to steam, to evaporate					
brushwood, current meanings are borrowings from 蒸					

2374	整	zheng3	整	<u>16</u>	<b>A</b>
exactly, whole, neat, to arrange, to repair, to make somebody suffer, to do					
to make it correct					

2375	正	zheng4/1	正	<u>5</u>	<b>A</b>
just, right, face, main, (to) correct, principle, positive/1st month (lunar)					

original character of 征- to march (military), to conquer

2376	证	zheng4	證	<u>7</u>	<b>B</b>
proof, to prove					
to prove, more or less unchanging					

2377	郑	zheng4	鄭	<u>8</u>	<b>A</b>
solemn					
to perform a ritual with wine (solemnly)					

2378	政	zheng4	政	<u>9</u>	<b>A</b>
political, politics, administrative					
to make something correct 正.					

2379	症	zheng4	症	<u>10</u>	<b>C</b>
disease					
n/a					

2380	之	zhi1	之	<u>3</u>	<b>A</b>
particle, to go (obsolete)					
to go					

2381	支	zhi1	支	<u>4</u>	<b>B</b>
to support, to disburse, to order, branch, division					
original character of 枝- tree branch					

2382	汁	zhi1	汁	<u>5</u>	<b>B</b>
juice, humor, liquid					
unchanging					

2383	芝	zhi1	芝	<u>6</u>	<b>B</b>
lingzhi mushroom					
unchanging					



2384	枝	zhi1	枝	<u>8</u>	<b>B</b>
branch (of tree)					
unchanging					

2385	知	zhi1	知	<u>8</u>	<b>A</b>
to know, to be aware, knowledge, to inform					
Henshall (p48), Gu (p641) – to speak with speed of arrow. Shirakawa (p303) – to pray with arrow.					

2386	肢	zhi1	肢	<u>8</u>	<b>B</b>
limb					
unchanging					

2387	织	zhi1	織	<u>8</u>	<b>B</b>
to weave, to knit					
unchanging					

2388	脂	zhi1	脂	<u>10</u>	<b>B</b>
fat, rouge (cosmetics), resin					
fat					

2389	蜘蛛	zhi1	蜘蛛	<u>14</u>	<b>B</b>
spider as in 蜘蛛					
unchanging					

2390	执	zhi2	執	<u>6</u>	<b>A</b>
to administer, to execute, to grasp, to hold, to persist, document					
to seize (criminal, etc.)					

2391	直	zhi2	直	<u>8</u>	<b>A</b>
straight, vertical, to straighten, just, directly, frank, constantly					
Henshall (p104) – direct, piercing stare. Zuo (p416), Gu (p568) – to look straight.					

2392	侄	zhi2	侄	<u>8</u>	<b>C</b>
nephew					
n/a					
2392.1	侄	zhi2	姪	<u>8</u>	<b>A</b>
niece					
unchanging					
2393	值	zhi2	值	<u>10</u>	<b>B</b>
value, to worth, to happen, reading, to collide (date), rotation(work)					
Henshall (p295) – person equivalent to another, hence 'to be worth'.					
2394	职	zhi2	職	<u>11</u>	<b>A</b>
work job, duty, responsibility					
of very disputed etymology					
2395	植	zhi2	植	<u>12</u>	<b>B</b>
to plant, to establish					
to plant					
2396	殖	zhi2	殖	<u>12</u>	<b>B</b>
to grow, to reproduce					
to rot (of fat, etc.), since rotten material can be used as fertiliser, hence the current meanings					
2397	止	zhi3	止	<u>4</u>	<b>A</b>
to stop, to prohibit, until, only					
pictograph of foot/footprint					
2398	只	zhi3	只	<u>5</u>	<b>B</b>
only, merely, but					
(postpositional) particle					

2398.1	只	zhi1	隻	<u>5</u>	<b>A</b>
single, alone, classifier for birds, etc.					
one bird					

2399	旨	zhi3	旨	<u>6</u>	<b>A</b>
imperial decree, keystone, aim, intention					
delicious					

2400	址	zhi3	址(址)	<u>7</u>	<b>B</b>
location, site					
foundation, site, more or less unchanging					

2401	纸	zhi3	紙	<u>7</u>	<b>B</b>
paper					
unchanging					

2402	指	zhi3	指	<u>9</u>	<b>B</b>
finger, to point, rely on, hair stands stiffly on end					
finger					

2403	至	zhi4	至	<u>6</u>	<b>A</b>
to arrive, very, to					
arrow pointing ground, indicating 'to reach'					

2404	志	zhi4	志	<u>7</u>	<b>B</b>
ambition, will					
unchanging					

2404.1	志	zhi4	誌	<u>7</u>	<b>B</b>
record, to write, sign, mark					
to write					

2405	帜	zhi4	幟	<u>8</u>	<b>C</b>
flag, mark					

n/a					
2406	制	zhi4	制	<u>8</u>	<b>A</b>
to make, to regulate, to restrain, rule, system					
to prune a tree					
2406.1	制	zhi4	製	<u>8</u>	<b>B</b>
to manufacture					
to make clothes					
2407	质	zhi4	質	<u>8</u>	<b>B</b>
substance, nature, matter, quality, to ask, pawn, to pawn					
pawn, to pawn					
2408	治	zhi4	治	<u>8</u>	<b>B</b>
to rule, to manage, to harness (river, etc.), to cure, to settle					
to harness (river)					
2409	致	zhi4	致	<u>10</u>	<b>A</b>
to send, to devote, to cause, flavor					
to arrive (of man originally)					
2409.1	致	zhi4	緻	<u>10</u>	<b>B</b>
fine and close					
unchanging					
2410	秩	zhi4	秩	<u>10</u>	<b>B</b>
order					
Gu(p1068)– to stack grain. Henshall(p506)– putting in order rice paid as a tithe. Shirakawa(p306)– to stack in order.					
2411	智	zhi4	智	<u>12</u>	<b>A</b>
wisdom, knowledge, wise					
clever words, later clever, wise in a broad sense.					

2412	置	zhi4	置	13	<b>B</b>
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to install, to buy, to place

Shirakawa(p305)– put a net in place. Henshall(p168)– set up a net directly. Gu(p1603)– to release (from a net)

2413	中	zhong1/4	中	4	<b>A</b>
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center, in, middle, to fit, during, China/hit the mark, to suffer

pictograph of a flag

2414	忠	zhong1	忠	8	<b>A</b>
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loyalty, devotion

unchanging

2415	终	zhong1	終	8	<b>A</b>
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end, to end, all

end (of thread)

2416	钟	zhong1	鐘	9	<b>B</b>
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clock, bell, time

metal bell

2416.1	钟	zhong1	鍾	9	<b>B</b>
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to gather (of feeling), cup, wineglass

metal wineglass

2417	肿	zhong3	腫	8	<b>B</b>
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to swell, swollen

sore, skin ulcer

2418	种	zhong3/4	種	9	<b>B</b>
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seed, race, type, have guts/to plant

to plant

2419	众	zhong4	眾	<u>6</u>	<b>A</b>
crowd, numerous					
crowd, more or less unchanging					

2420	重	zhong4/chong2	重	<u>9</u>	<b>A</b>
heavy, serious, cautious, important/to duplicate, again, a layer					
person carrying a (heavy) sack, thus heavy					

2421	舟	zhou1	舟	<u>6</u>	<b>A</b>
boat					
unchanging					

2422	州	zhou1	州	<u>6</u>	<b>A</b>
administrative region					
original character of 洲- sandbar, sandbank, delta					

2423	周	zhou1	週	<u>8</u>	<b>C</b>
cycle, week, surrounding, all, complete, attentive					
n/a					
2423.1	周	zhou1	賄	<u>8</u>	<b>C</b>
charity					
n/a					

2424	洲	zhou1	洲	<u>9</u>	<b>C</b>
continent, delta					
n/a					

2425	粥	zhou1	粥	<u>12</u>	<b>B</b>
gruel, porridge					
unchanging					

2426	宙	zhou4	宙	<u>8</u>	<b>A</b>
time, space					

things under the roof, i.e. eaves, beam, later the meaning transferred into 'space under the roof'.

2427	晝	zhou4	晝	9	<b>A</b>
daytime					
unchanging					

2428	皺	zhou4	皺	10	<b>C</b>
to wrinkle, wrinkled					
n/a					

2429	驟	zhou4	驟	17	<b>B</b>
abrupt, suddenly					
horse sprints					

2430	朱	zhu1	朱	6	<b>A</b>
vermilion, red					
original character of 株- tree trunk					

2431	珠	zhu1	珠	10	<b>B</b>
pearl, bead					
pearl					

2432	株	zhu1	株	10	<b>B</b>
tree trunk, stump (tree), a plant					
stump (tree)					

2433	諸	zhu1	諸	10	<b>A</b>
various, many, particle(grammar)					
various, many					

2434	豬	zhu1	豬	11	<b>B</b>
pig					

unchanging					
2435	蛛	zhu1	蛛	<u>12</u>	<b>A</b>
spider as in 蜘蛛					
unchanging					
2436	竹	zhu2	竹	<u>6</u>	<b>A</b>
bamboo					
unchanging					
2437	逐	zhu2	逐	<u>10</u>	<b>A</b>
to pursue, to expel, individually					
to pursue (game)					
2438	烛	zhu2	燭	<u>10</u>	<b>A</b>
candle, to illuminate					
torch, candle was invented much later					
2439	筑	zhu2/4	筑	<u>12</u>	<b>B</b>
music instrument, similar to zither/(same meaning)					
unchanging					
2439.1	筑	zhu4	築	<u>12</u>	<b>A</b>
to build, to construct					
to ram earth					
2440	主	zhu3	主	<u>5</u>	<b>A</b>
host, to host, master, lord, primary, to urge, one's own, insistence					
pictograph of lamp's fire					
2441	煮	zhu3	煮	<u>12</u>	<b>B</b>
to cook, to boil					
to boil					



2442	嘱	zhu3	嘱	<u>15</u>	<b>C</b>
to tell					
n/a					

2443	助	zhu4	助	<u>7</u>	<b>B</b>
to help					
unchanging					

2444	住	zhu4	住	<u>7</u>	<b>C</b>
to live, to stay, to stop					
n/a					

2445	注	zhu4	注	<u>8</u>	<b>B</b>
to pour, to flow into, to concentrate, chip (gamble)					
to pour, to flow into (of water)					
2445.1	注	zhu4	註	<u>8</u>	<b>C</b>
to annotate, to register					
n/a					

2446	驻	zhu4	駐	<u>8</u>	<b>B</b>
to stop, to stay, to station (troops)					
to stop (of horse)					

2447	柱	zhu4	柱	<u>9</u>	<b>B</b>
pillar					
unchanging					

2448	祝	zhu4	祝	<u>9</u>	<b>A</b>
to pray, to celebrate, to express good wishes					
to pray					

2449	著	zhu4	著	<u>11</u>	<b>C</b>
to show, to write, writing, outstanding					

n/a					
2450	铸	zhu4	鑄	12	<b>A</b>
cast metal					
unchanging					
2451	抓	zhua1	抓	7	<b>C</b>
to grab, to catch, to snatch					
n/a					
2452	爪	zhua3	爪	4	<b>A</b>
claw					
pictograph of a hand/claw, more or less unchanging					
2453	专	zhuan1	專	4	<b>A</b>
expert, concentrated, exclusive					
originally a 'hand'+ 'an object'= possibly a spindle. Thus the meaning 'concentrated (in spinning)'.					
2454	砖	zhuan1	磚	9	<b>C</b>
brick					
n/a					
2455	转	zhuan3/4	轉	8	<b>A</b>
to convey, to transfer, to turn/to revolve, to go around					
to revolve (of wheel)					
2456	传	zhuan4/chuan2	傳	6	<b>A</b>
memoir, historical novel/to pass on, to move over, to spread, to infect					
Henshall (p170) – to rotate amongst people, i.e. convey or transmit. Shirakawa (p328) – people make something rotate, i.e. transfer, transport.					

2457	賺	zhuān4	賺	14	<b>C</b>
make a profit					
n/a					

2458	庄	zhuāng1	庄	6	<b>C</b>
village, manor, large shop, the banker (gamble)					
n/a					

2458.1	莊	zhuāng1	莊	6	<b>B</b>
solemn, dignified					
magnificent (grass)					

2459	装	zhuāng1	装	12	<b>B</b>
adornment, to adorn, clothes, to pretend, to install, to stock					
to wrap with cloths. i.e. to wear, to fold					

2460	壮	zhuàng4	壯	6	<b>A</b>
to strengthen, strong, robust, great, powerful					
strong, robust					

2461	状	zhuàng4	狀	7	<b>B</b>
shape, appearance, condition, to describe, writing, document, accusation					
appearance/shape (of dog)					

2462	追	zhuī1	追	9	<b>A</b>
to chase, to pursue					
unchanging					

2463	准	zhǔn3	準	10	<b>B</b>
accurate, standard, definitely, in accordance with, quasi-					
water level					

2463.1	准	zhǔn3	准	10	<b>C</b>
to allow, to permit					
n/a					

2464	捉	zhuo1	捉	<u>10</u>	<b>B</b>
to hold with hand, to grab, to capture					
to hold with hand, more or less unchanging					

2465	桌	zhuo1	桌	<u>10</u>	<b>C</b>
table					
n/a					

2466	浊	zhuo2	濁	<u>9</u>	<b>B</b>
turbid, muddy, impure, bad, dirty, vulgar					
turbid (water)					

2467	啄	zhuo2	啄	<u>11</u>	<b>B</b>
to peck					
unchanging					

2468	姿	zi1	姿	<u>9</u>	<b>B</b>
posture, figure, looks, appearance					
figure (of woman)					

2469	资	zi1	資	<u>10</u>	<b>B</b>
money, capital, to provide, to contribute, endowment, capacity, talent					
money					

2470	滋	zi1	滋	<u>12</u>	<b>A</b>
to grow, to increase, to gush, to emit					
to increase (of water)					

2471	子	zi3/5	子	<u>3</u>	<b>A</b>
son, child, person, seed, small thing, 1st earthly branch 地支/noun suffix					
pictograph of a newborn					

2472	紫	zi3	紫	<u>12</u>	<b>B</b>
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purple, violet
unchanging

2473	自	zi4	自	<u>6</u>	<b>A</b>
from, since, self, oneself, auto-					
pictograph of a nose, possibly refers to oneself					

2474	字	zi4	字	<u>6</u>	<b>A</b>
character, word, writing, pronunciation, calligraphy					
Gu(p331)- to bear child under roof. Shirakawa(p178)- (some days after the birth of a newborn), the ritual under the roof to report the bearing of the child.					

2475	宗	zong1	宗	<u>8</u>	<b>A</b>
ancestor, family, sect, purpose, to respect, master					
shrine (probably for ancestor worship)					

2476	棕	zong1	棕	<u>12</u>	<b>B</b>
palm					
unchanging					

2477	踪	zong1	蹤	<u>15</u>	<b>C</b>
footprint, trace					
n/a					

2478	总	zong3	總	<u>9</u>	<b>B</b>
all, always, gather, total, head, chief, about, anyway					
to gather or bind threads					

2479	纵	zong4	縱	<u>7</u>	<b>B</b>
vertical, lengthwise, to release, to indulge, to jump, even if					
originally a term used in weaving					

2480	走	zou3	走	<u>7</u>	<b>A</b>
to walk, to run, to pass away, to move, to leave, to visit, to leak					
to run					

2481	奏	zou4	奏	<u>9</u>	<b>A</b>
to present (document), to play music, to yield					
originally 'two hands offering something (religious)'					

2482	租	zu1	租	<u>10</u>	<b>B</b>
rent (money), taxes, to rent, to let					
(grain) tax					

2483	足	zu2	足	<u>7</u>	<b>A</b>
foot, sufficient					
lower leg (including foot)					

2484	族	zu2	族	<u>11</u>	<b>A</b>
clan, race, nation, social group					
originally 'arrow(s) under banner', indicating 'same clan'					

2485	阻	zu3	阻	<u>7</u>	<b>B</b>
to obstruct, to hinder, obstruction					
Gu(p527) – hills(as obstruction). Henshall(p483) – piled up hills.					

2486	组	zu3	組	<u>8</u>	<b>A</b>
to form, make up, group, set					
join threads					

2487	祖	zu3	祖	<u>9</u>	<b>A</b>
ancestor, grandparents, progenitor					
relating to ancestor					

2488	钻	zuan1/4	鑽	10	<b>B</b>
to drill, to go through, to research/drill, diamond					
drill					

2489	嘴	zui3	嘴	16	<b>C</b>
mouth, beak, opening					
n/a					

2490	最	zui4	最	12	<b>B</b>
the most, , -est					
originally 'helmet+ear+hand'= highest military exploit(soldier who cut the most ears of the enemy)					

2491	罪	zui4	罪	13	<b>B</b>
guilt, crime, sin, suffering					
originally 'fishing net', current meaning by borrowing from 罾- resulted from imperial orders of the Qing Shi Huang Di, who thought 罾 resembles 皇 'emperor' in shape					

2492	醉	zui4	醉	15	<b>B</b>
intoxicated, liquor-saturated, to lose oneself					
Shirakawa(p245)- intoxicated. Gu(p1791)- to one's heart's content					

2493	尊	zun1	尊	12	<b>A</b>
to respect, respected					
originally 'two hands offering a wine jar'					

2494	遵	zun1	遵	15	<b>B</b>
to obey, to follow					
to follow					

2495	昨	zuo2	昨	9	<b>B</b>
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yesterday
unchanging

2496	左	zuo3	左	<u>5</u>	<b>A</b>
left, contrast with, left wing, wrong, abnormal					
to assist, original character of 佐					

2497	作	zuo4	作	<u>7</u>	<b>A</b>
to do, to rise, to write, to make, to pretend, to regard as, a work					
start (making oracle bone)					

2498	坐	zuo4	坐	<u>7</u>	<b>B</b>
to sit, to ride, to take, to be situated, to be punished					
to sit (to kneel rather) on ground					

2499	座	zuo4	座	<u>10</u>	<b>C</b>
seat, base					
n/a					

2500	做	zuo4	做	<u>11</u>	<b>C</b>
to do					
n/a					